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january

1982

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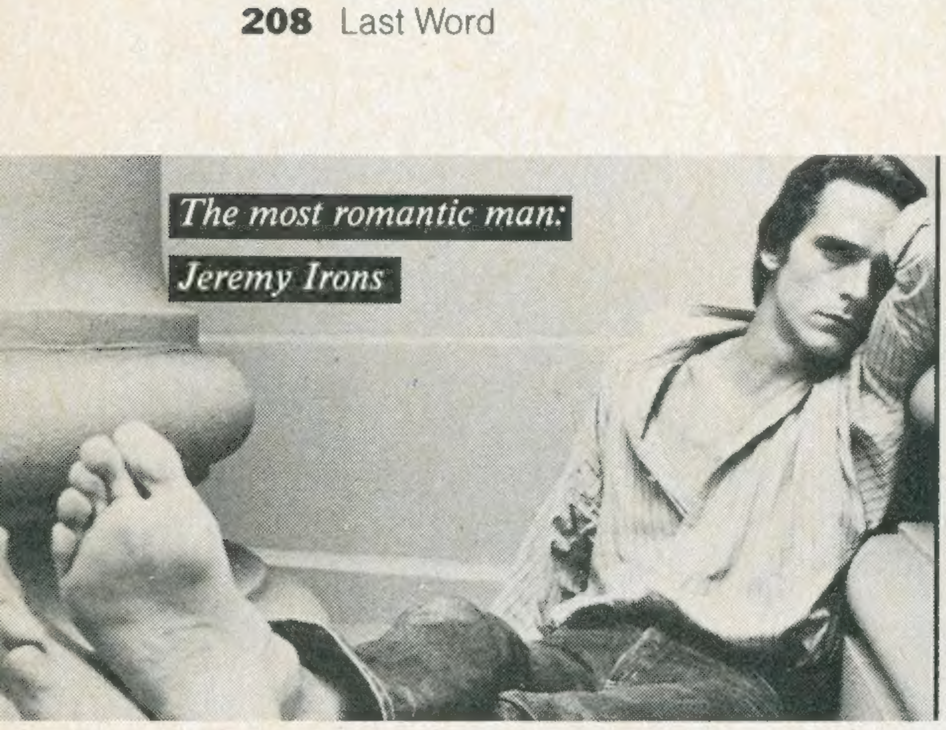

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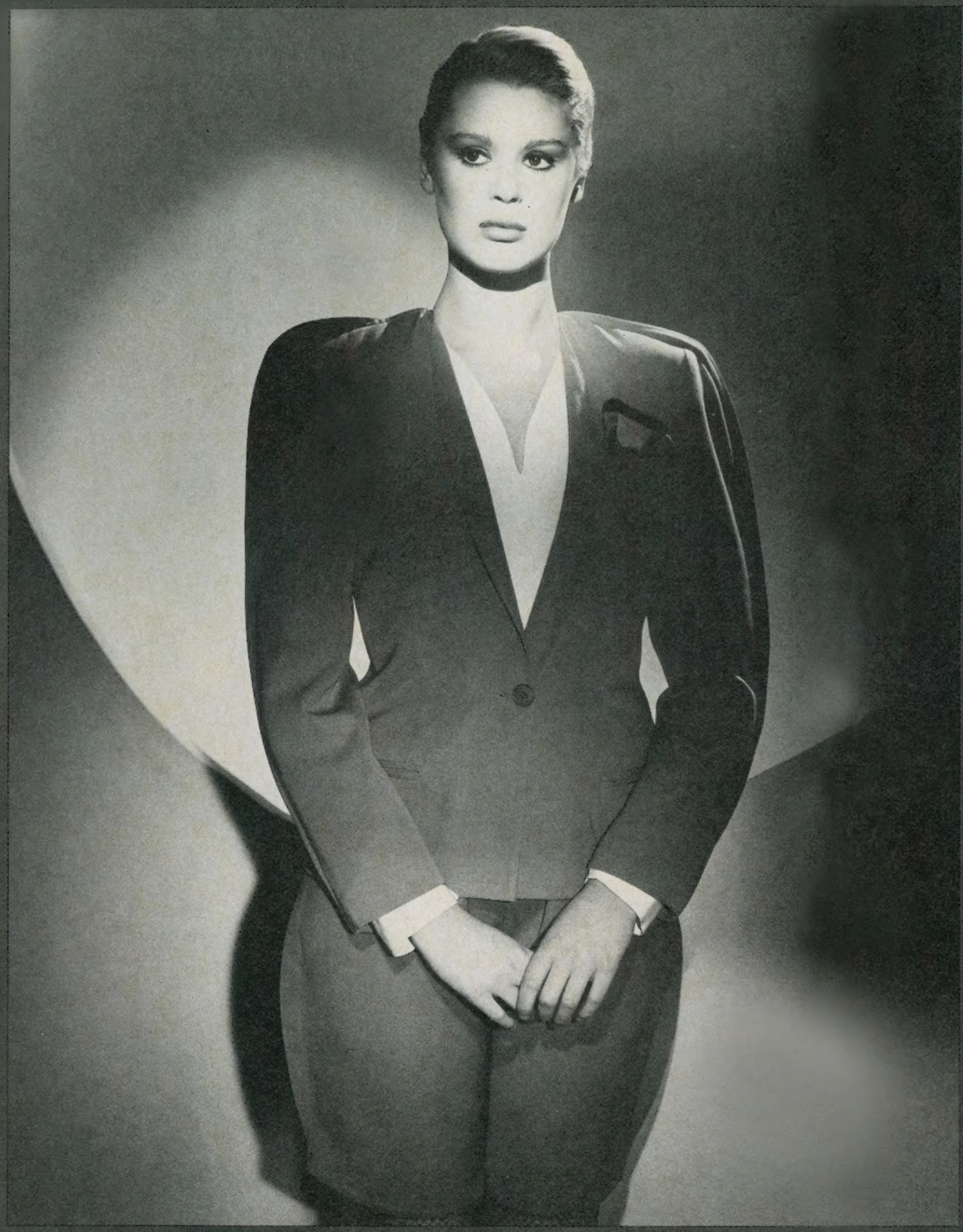

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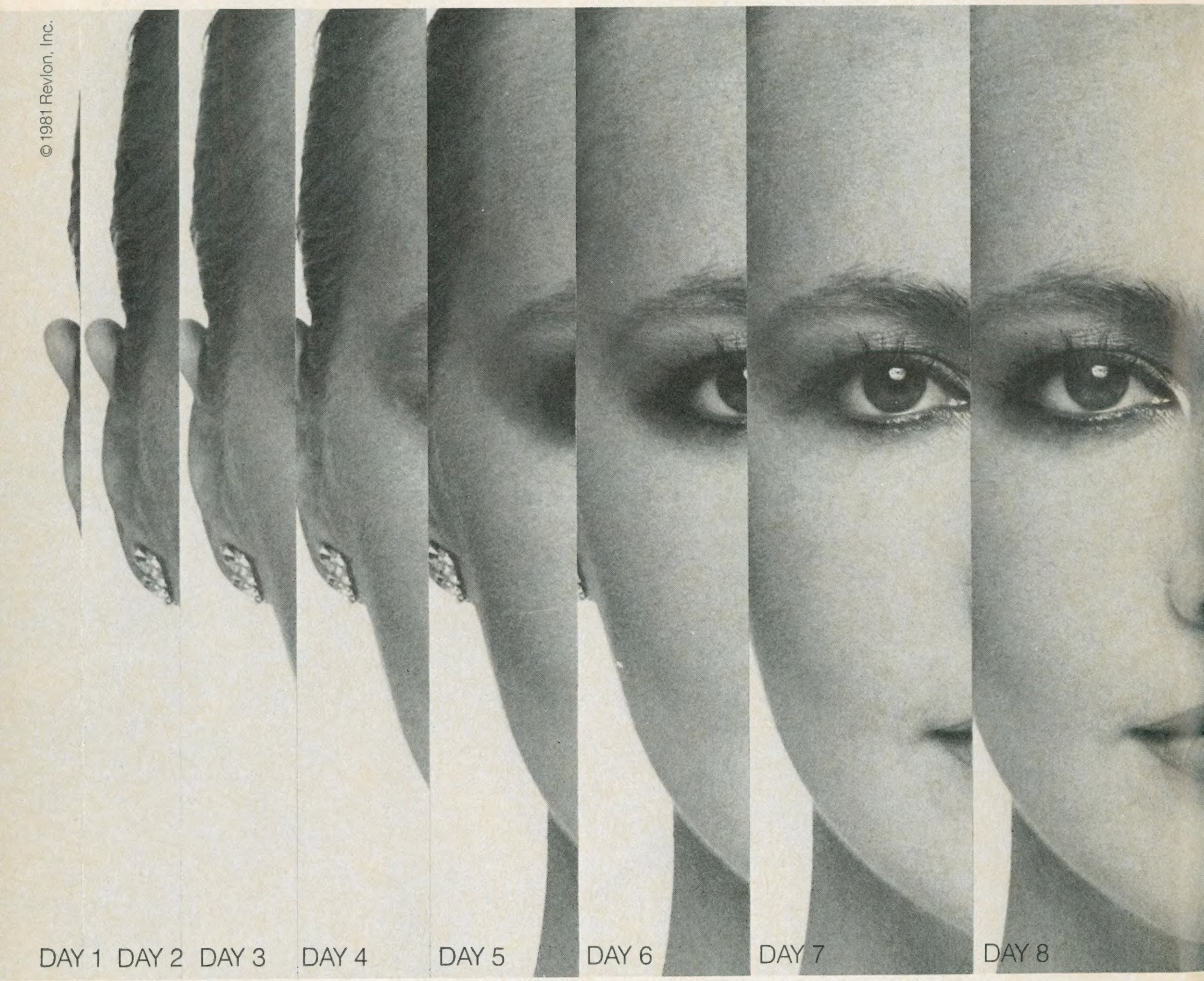

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Your Letters

About abortion. . .

Thank you for your articles "The Abortion Questions" in your September, 1981 issue. Both articles were so very well written and timely, I don't know how your readers could read them and not be politically and socially motivated into action. I know I was.

We who believe that all women should continue to have control over our own bodies, who believe that morality should not be legislated, who believe that abortion is a personal and religious decision not a political one, have to sit right down today and write and tell our legislators so! Thank you for your dedication to our constitutional freedoms. Linda A. Flanagan
Watertown NY

Barbara Rose's question of who controls a woman's body ("Who Will Control Your Body?" September, 1981) completely misses the point. The answer is very simple—*I* control my body. I have the power to insist that sexual contact be meaningful, and the responsibility to my partner to communicate that insistence. I must also be prepared to deal with the consequences. Many people shrug off that responsibility with frightening ease. . . .

Ms. Rose sees a problem: if we put God back in the classroom, we must police the world. But, in fact, it's because we have taken God out of the classroom (and most other places) that we have no central moral basis to infuse us with a sense of caring for others and for ourselves. As it is, we certainly don't seem to be policing ourselves very well. We recognize a void in our lives and seek to fill it with sexual encounters. But most encounters are meaningless because we neither *(Continued on page 90)*

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What's News

WHAT'S COMING

People are talking about...

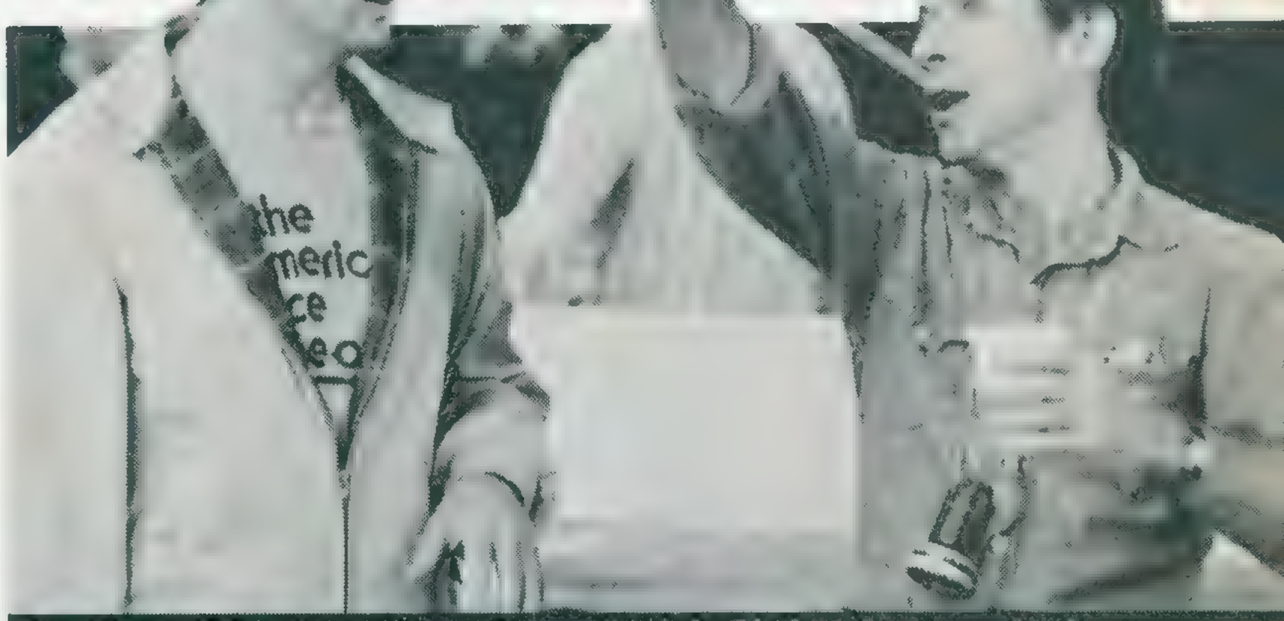
On these six pages, a savvy sampling of what's news, what's coming in movies, art, books, music, restaurants, theater, and TV

MOVIES MOVIES MOVIES M

ARTHUR PENN'S "FOUR FRIENDS"

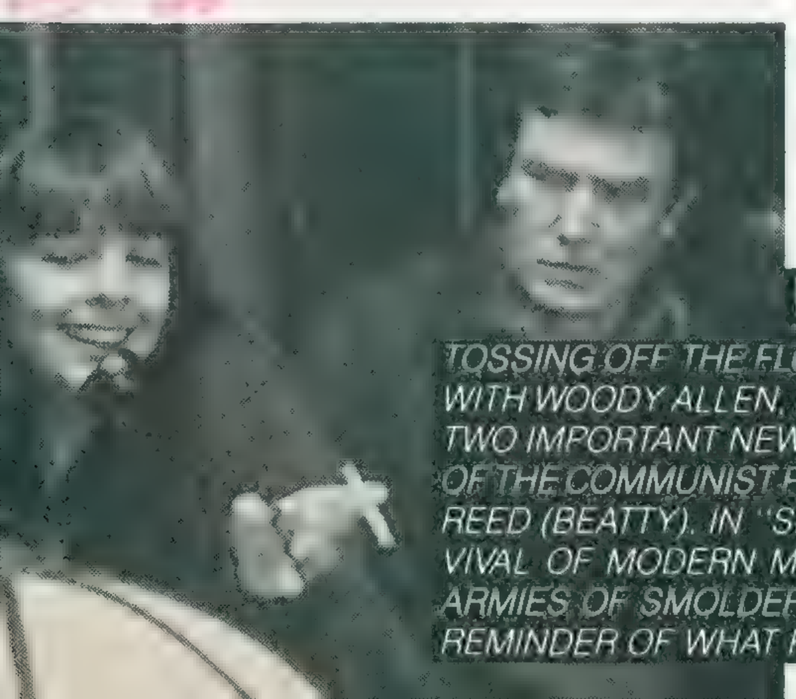
Where did America go? It's a question best asked of immigrants, because they're the ones who have searched the hardest. Steve Tesich, the playwright who won an Oscar for his film script of *Breaking Away,* is one of them. Like Danilo, the bewildered, victimized, yet stubbornly idealistic young protagonist of his new film, *Four Friends,* Tesich emigrated from his native Yugoslavia to East Chicago, an industrial annex of Gary, Indiana, as a small boy. The film is hugely autobiographical as it follows Danilo through high school to five years beyond college graduation, exploring in vivid, quirky colors the various definitions of what it means to be an American. Like Elia Kazan's *America, America* and Jan Troell's *The New Land,* it looks at an outsider's obsession with the promised land with disturbing cinematic results that often seem hysterical and even ridiculous. Still, it's a movie with a mind of its own, and that's an innovation in today's overcrowded market of carbon copies.

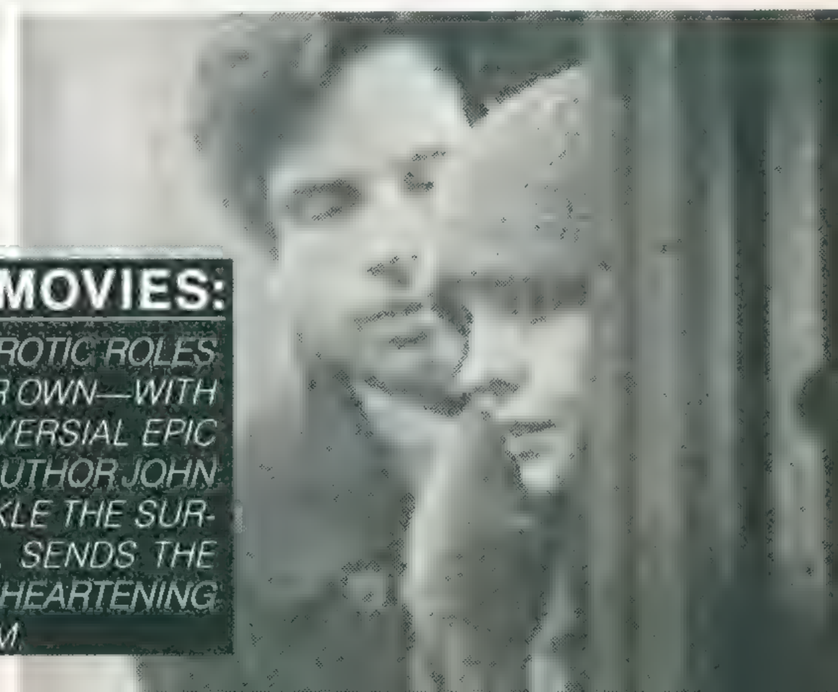
Danilo, played with bruised, optimistic decency by Craig Wasson, quickly learns to transfer his need for a nuclear family unit to his three best friends—David, a fat Jewish boy whose destiny is to inherit his family's mortuary business; Tom, a good-natured clunk who goes to war; and a silly voluptuary named Georgia, who thinks she's possessed by the soul of Isadora Duncan. Danilo's mother cleans floors. His father works all night in the steel mills and says, cynically, "I'm tired and I have to go to work—*that* is America!" Danilo wants his adopted country to deliver more than that. He has dreams. America, to him, is first a beach-blanket-bingo movie, as director Arthur Penn lovingly re-creates the 1950s sock hops in the gym. Later, it turns into a surreal nightmare as he lives through the Kennedy assassination, the civil-rights chaos, the hippie movement, and a tragic marriage to a rich debutante. Throughout, the four friends' lives keep crossing in ways that are funny, violent, and heartbreaking. Georgia marries David although she's pregnant with Tom's baby. Tom marries an Oriental girl. Georgia goes to New York and becomes a freaked-out hippie. In the end, Danilo has experienced much but absorbed nothing; he's still moon-faced over the now-battered Georgia. I surrendered to apathy.



In *Four Friends,* writer Steve Tesich, *left,* director Arthur Penn, *right,* trace an immigrant's coming of age in America

Four Friends fails for me because I outgrew its characters long before the final fade-out, yet it's not a film I can easily dismiss. It's unlike any other "coming of age" film you've seen. It's about somebody who learns you have to pay a big price to keep the American dream going. The process takes longer than most viewers will be willing to endure. Danilo pays his dues, but so does the audience.—REX REED





KEATON MOVES INTO TWO BIG MOVIES:

TOSSING OFF THE FLOPPY "ANNIE HALL" HAT OF HER DOTTY NEW YORK-NEUROTIC ROLES WITH WOODY ALLEN, DIANE KEATON NOW SOARS INTO THE 'EIGHTIES—ON HER OWN—WITH TWO IMPORTANT NEW FILMS. IN "REDS" (RIGHT), WARREN BEATTY'S CONTROVERSIAL EPIC OF THE COMMUNIST PARTY IN 1917, SHE IS CO-REVOLUTIONARY AND WIFE TO AUTHOR JOHN REED (BEATTY). IN "SHOOT THE MOON," SHE AND ALBERT FINNEY (LEFT) TACKLE THE SURVIVAL OF MODERN MARRIAGE. KEATON, WHO WITH ONE DOE-EYED GLANCE, SENDS THE ARMIES OF SMOLDERING LOLITAS SCURRYING BACK TO THEIR PLAYPENS, A HEARTENING REMINDER OF WHAT FULL-FLEDGED GROWN-UP WOMEN ARE ALL ABOUT.—D.M.

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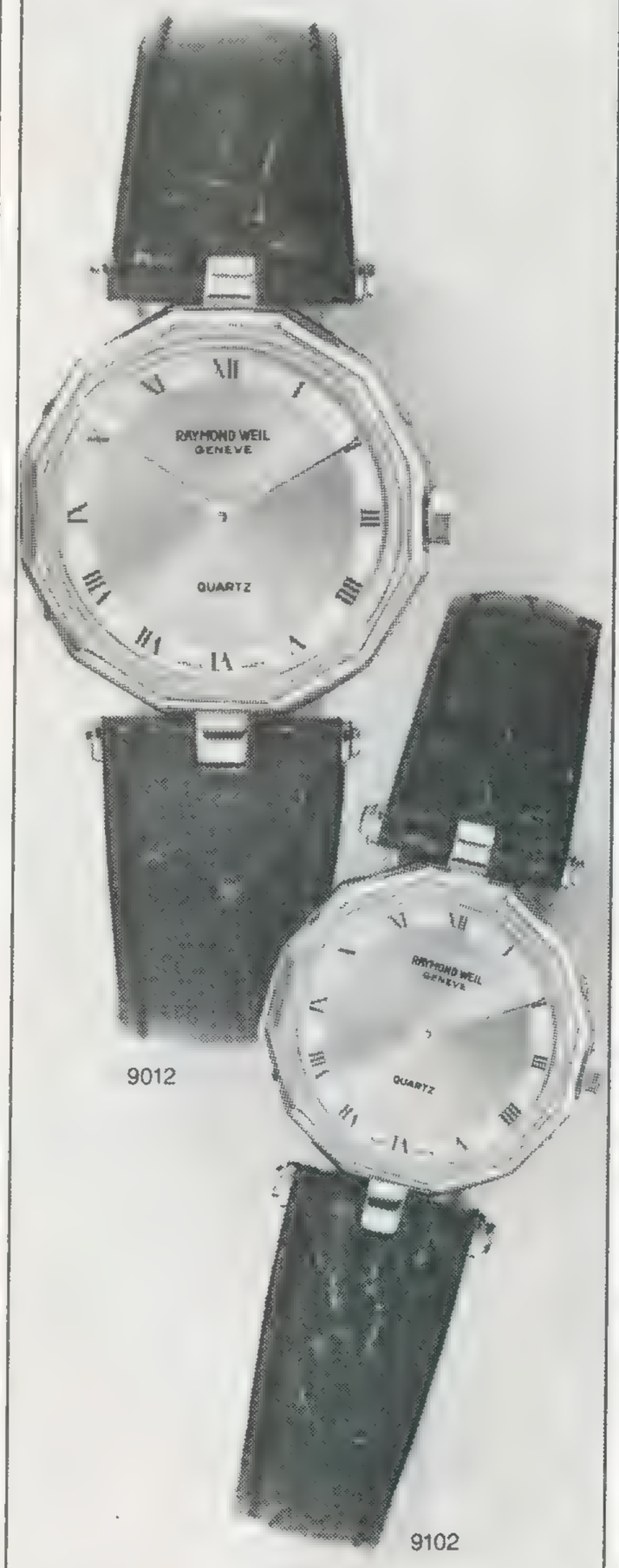

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PEOPLE ARE TALKING ABOUT...

A MIRROR OF NATURE: DUTCH PAINTING

Seventeenth-century Holland enjoyed enormous prosperity. The nation's commercial and colonial empire extended from Indonesia to Manhattan and generated a tremendous boom in painting and collecting. Painters sprang up everywhere, often specializing in a single subject or genre. Unlike royal and ecclesiastical patrons who believed paintings should reflect noble and spiritual values, Holland's middle-class merchant collectors preferred naturalistic pictures that factually mirrored the surroundings and pleasures of everyday bourgeois life.

The thirty-one pictures belonging to Edward and Hannah Carter of Los Angeles that will be shown at Boston's Museum of Fine Arts from January 20 to March 14 constitute the finest private collection of Dutch paintings in this country. Like some of his Dutch counterparts, Mr. Carter is a very successful merchant—chairman of Carter Hawley Hale Stores, Inc., which owns and operates numerous speciality and department stores. He is also a former president and a current trustee of the Los Angeles County Museum of Art, which organized this exhibition with every hope of one day inheriting its contents.

As a whole, the collection is impressive, containing excellent still lifes by Willem

Reflecting the bourgeois pleasures: De Bray's "Flowers in a Glass Vase," 1671

LOS ANGELES COUNTY MUSEUM OF ART

Claesz Heda and by Peter Claesz, an exquisite study of spring flowers by Ambrosius Bosschaert, and a coolly abstract view of a Romanesque church interior by Pieter Jansz Saenredam. Among the other treasures: dark, overclouded landscapes of Holland's flat-as-a-guilder countryside by Jacob van Ruisdael and Meyndert Hobbema; a scrupulously recorded view of Amsterdam with a no-longer-extant canal by Gerrit Berckheyde. The show travels to New York's Metropolitan Museum of Art in April.—DAVID BOURDON

PAUL CADMUS: YESTERDAY AND TODAY

Pent-up passions and forbidden erotic cravings generate sparks in the paintings and drawings of Paul Cadmus, a fascinating American artist only now having his first museum retrospective at Gibbes Art Gallery in Charleston, SC, January 16 to February 28. As a young man in 1934, Cadmus attained national notoriety with "The Fleet's In!"—a painting portraying a group of carousing sailors that infuriated Navy Department officials who seized the work from a museum exhibition. At age seventy-seven, the artist now appears to specialize in idealized images of youthful male nudes. Cadmus' most ambitious paintings are sardonic, multifigured tableaux of humanity at its grossest: Coney Island sunbathers, dissolute patrons at an Italian outdoor café-bar. The exhibition travels in March to the University of Connecticut—D.B.

Energetic eroticism: Paul Cadmus' "Bicyclists," 1933

MIDTOWN GALLERIES, NYC

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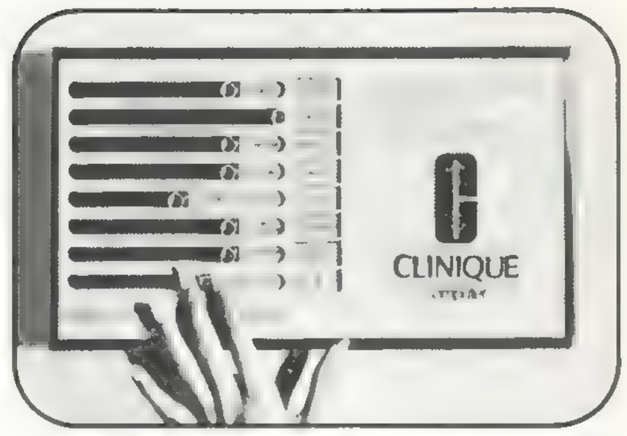

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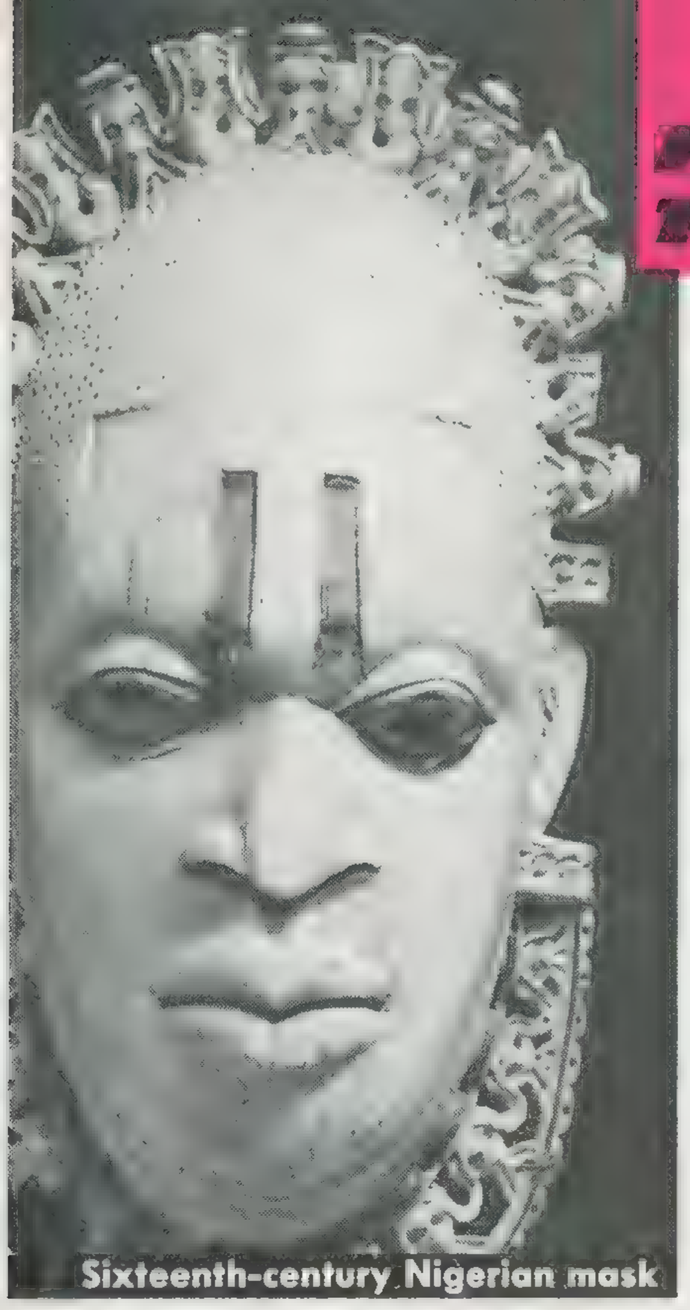
Sixteenth-century Nigerian mask

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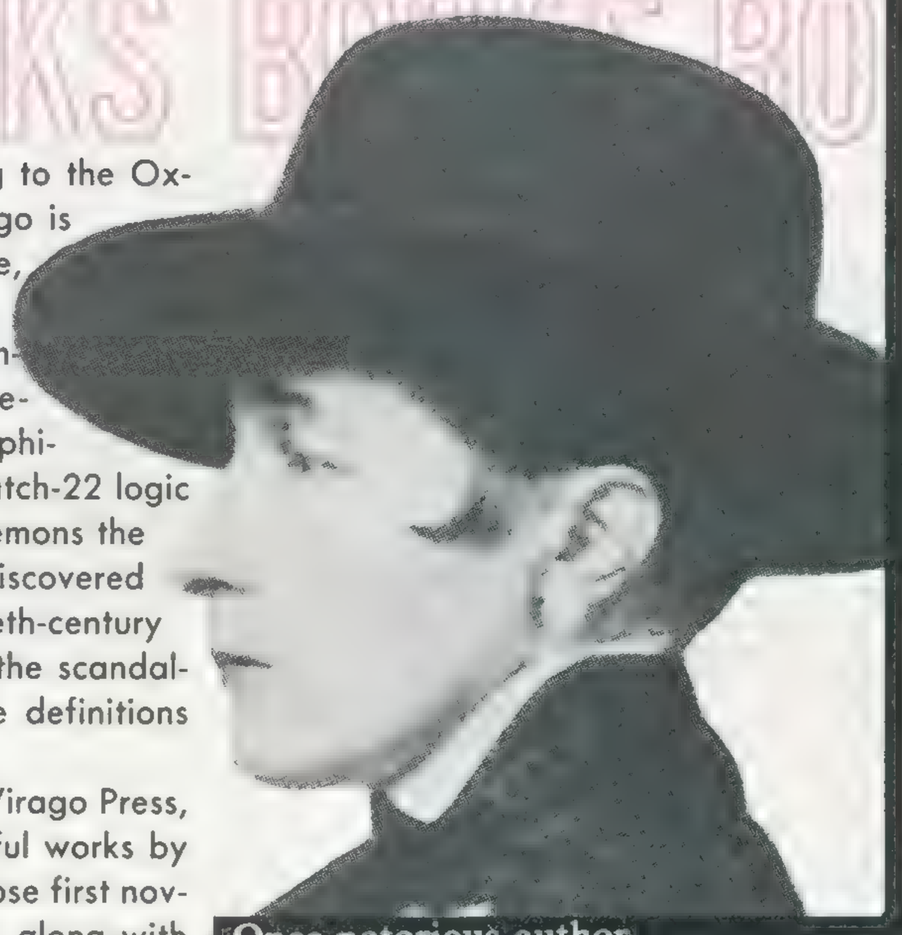
Once-notorious author Radclyffe Hall, republished by Dial Press

WHAT'S A VIRAGO? According to the Oxford English Dictionary, a Virago is (1) "Woman," (2) a "man-like, vigorous and heroic woman," (3) an "impudent (or wicked) woman . . . a scold." That three-pronged definition (or lexicographical pitchfork) suggests the old Catch-22 logic of viewing women as heroines one moment, demons the next. So "Virago" seems a fit banner for rediscovered classics by and about nineteenth- and twentieth-century women—good ones, bad ones, the pure and the scandalous—who, by their very complexity, defy the definitions that oppress them.

These books—reborn at England's feminist Virago Press, now distributed here by Dial—feature masterful works by Antonia White, Emily Eden, Rebecca West, whose first novel, *The Return of the Soldier,* will be reissued, along with *Harriet Hume,* this March. Welcome delights are the long-out-of-print Edens: *The Semi-Attached Couple* (billed here as "the book you go on to when you have run out of Jane Austen's novels") and *The Semi-Detached House.*—C.M.

CLARE BOOTHE LUCE & CO.—A NEW BOOK

"Clare Boothe Luce" by Wilfrid Sheed (Dutton). In this frankly subjective book, Wilfrid Sheed writes affectionately and positively about Clare Boothe Luce, her career as managing editor of *Vanity Fair,* successful playwright, Congresswoman, Ambassador to Italy, ". . . and the superhuman drive and self-determination that made it possible." Her career, he tells us, looks single-minded only from a distance. "Up close it is spasmodic, herky-jerky, unplanned. . . ." She never knew what was coming. Prodded by a positive, willful, and prescient mother, Clare was managed into her first marriage to George Brokaw, sodden heir to a garment-business fortune. After six difficult years, she divorced him, getting a good settlement (for those days), and started off anew in 1929 with her only child, Ann. Sheed regards her marriage to Henry R. Luce ("Harry") as seemingly improbable but practical. Sheed spent a summer at the Luce house in Connecticut and remembers that the visitors were among the dullest he had ever met and thought that they were there so that Clare could shine more brightly, ". . . a neat theory, because it also helped to explain Harry."

–ALLENE TALMEY

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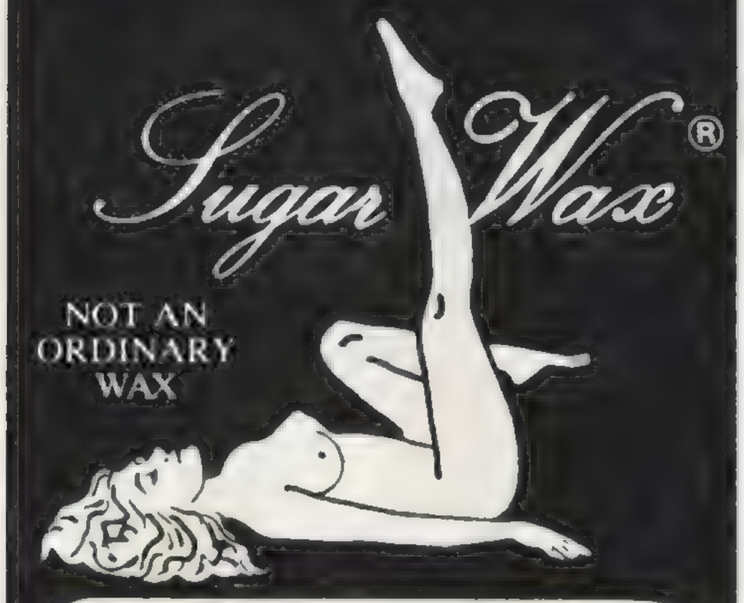

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PEOPLE ARE TALKING ABOUT...

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ALICE'S ALLURE

A lazy Victorian picnic with demure young Alice Liddell (left) —Lewis Carroll's inspiration for the wicked whimsy of "Alice's Adventures in Wonderland," a fantastical "children's story" that turned Victorian manners and morals upside down in a very grown-up way. Starting this month, NYC's Morgan Library celebrates Carroll with a display of the "Alice" manuscript, letters, memorabilia—and Carroll's controversial photographs—of Ruskin, Tennyson, and legions of smoky-eyed little girls.—D.M.

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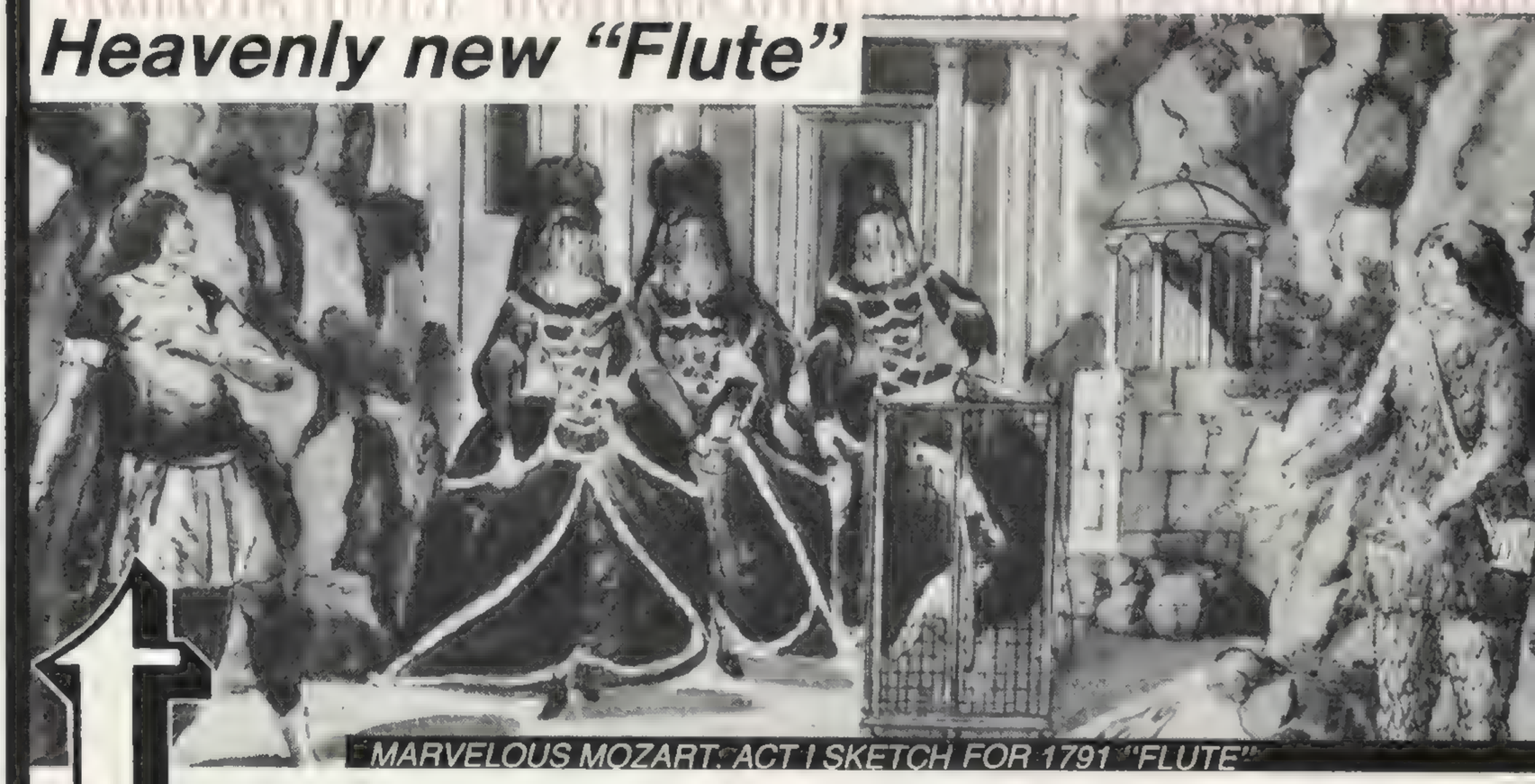
Heavenly new "Flute"



MARVELOUS MOZART: ACT I SKETCH FOR 1791 "FLUTE"

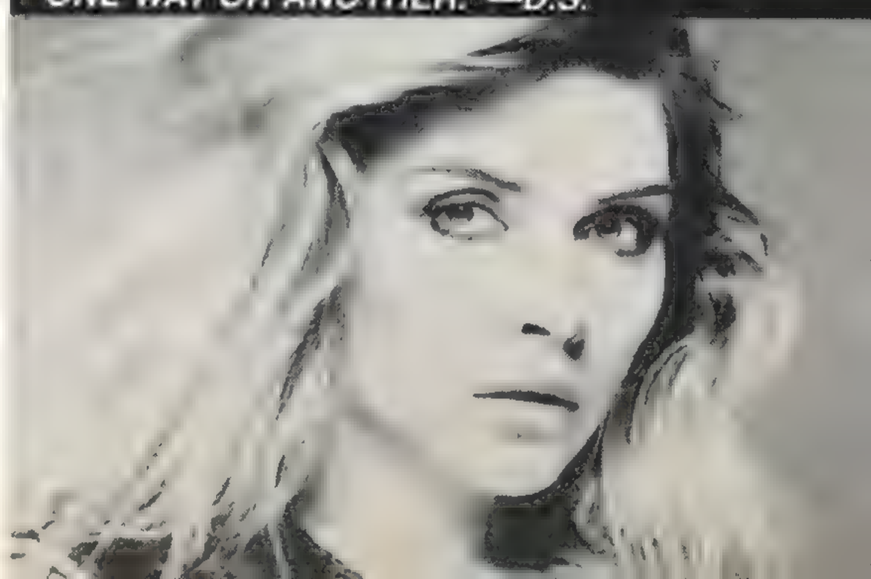
BETTMANN ARCHIVE

There have been any number of first-rate *Magic Flute* recordings over the life of the LP record. But for an up-to-date digital recording of the opera, it would be hard to surpass James Levine's new version on RCA.

Sometimes, Mr. Levine's recordings sound perfectly adequate but lack the distinction he *can* bring to almost any score. This new *Magic Flute* documents a production of the opera that was first heard during the 1978 Salzburg Festival in Austria. Salzburg is special, even among festivals, for the way operas can be shaped through long and loving rehearsals. Furthermore, this *Flute* returned to the schedule for the next two summers, and was finally recorded, in Vienna, just after the 1980 installment. With that kind of polishing, Mr. Levine comes up with a really wonderful performance. The basic style is light, fleet, and flowing, as opposed to the solemn Germanic *Flutes* favored by some conductors. Mr. Levine elicits simply gorgeous playing from the Vienna Philharmonic, and enlivens phrase after phrase with subtle interpretive touches.

The cast is a superb one. With so many fine singers appearing in so many fine competing recordings, it cannot be said that every singer is the absolute best in his or her part. But the totality is probably the best. "The best" *can* apply to the Papageno of Christian Boesch, the freshest and liveliest since Gerhard Hüsch for Sir Thomas Beecham in 1938. Ileana Cotrubas makes an affecting Pamina; Eric Tappy, a manly Tamino; Martti Talvela, a noble Sarastro; and Zdislawa Donat, a brilliant Queen of the Night. In short, a masterpiece recording of a masterpiece opera.—DAVID SARGENT

"THE BEST OF BLONDIE" (CHRYSALIS). IN THE WAKE OF THE DISAPPOINTMENT OF DEBBIE HARRY'S FIRST SOLO ALBUM COMES THIS COMPILATION: FOUR SONGS THAT WERE NUMBER ONE ON THE CHARTS, AND DELICACIES LIKE "ONE WAY OR ANOTHER."—D.S.



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PEOPLE ARE TALKING ABOUT...

Bringing the cosmos down to earth

It's not every man who can get chummy with a giant ape. Filmmaker/author David Attenborough can—and does—in an extraordinary segment of his daring thirteen-part natural-history series *Life on Earth,* which begins this month on PBS. There's Attenborough, a blond, blue-eyed, rather delicate-looking man, taking a roll in the brush with several enormous but gentle creatures—a performance that makes Bo Derek's *Tarzan* exploits look tame. "There is more meaning and mutual understanding in exchanging a glance with a gorilla than any other animal I know," whispers Attenborough, as the apes scrutinize him. From their expressions, it would seem that they agree.

Attenborough's series is full of such rich, close encounters. What makes *Life on Earth* different from similar endeavors is the joy, the sense of community he establishes between man and his close kin, the creatures that now populate the earth and those that began colonizing it eons before the first human being took shape. "We are all related," says Attenborough. "The fact is, we share life."

What Attenborough, a trained zoologist and former BBC programming director wants to get across in his series is the nearly infinite variety of life on earth. "Why, for example, are there tens of thousands of different kinds of flies?

David Attenborough—and friends—in "Life on Earth"

JOHN SPARKS/NATIONAL GEOGRAPHIC

What's the point? You can make sense of this question only if you understand that this is a process of some five hundred million years of life. It's a fabulous story."

And Attenborough, a born storyteller, tells it with high pleasure, both on the air and in his succinctly written, plushly illustrated book with the same title, published by Little, Brown and Company last fall. The photography in both book and TV series is exceptional: a close-up of the intricately patterned wing of a swallowtail butterfly; the vision of hordes of horseshoe crabs crawling out of the sea to mate. Attenborough, a modest narrator, keeps himself out of the picture as much as possible; after all, he points out, "To put yourself in

DAVID ATTENBOROUGH

front of the screen instead of the courtship dance of the birds of paradise is loopy, crazy."

Though careful not to preach, he is fervently committed to the preservation of the world he illustrates—a world that, he says, is being destroyed with ruthless speed by man. "Unless we control population, we're doomed. The resources of the planet are finite."

But Attenborough, who has already begun work on his next mammoth series—about earth's environments—is no pessimist. "I happen to think that being optimistic or pessimistic has a great deal to do with your digestive juices. All I know is that if I were pessimistic, I wouldn't bother to do what I'm doing. I think there's a chance." —CATHLEEN MEDWICK

"SATURDAY NIGHT LIVE"—BORN AGAIN, OR UNDEAD?

There must be people who don't enjoy the sight of John Belushi dressed up as a turkey. Those people probably cheered the demise of the original "Saturday Night Live," with its shameless sight gags, its cast of unabashed egotists—Chevy Chase toppling on his face, Gilda Radner mugging brazenly at the camera. Even when the writing was uneven, this troupe, with its slapdash professionalism, always captured a laugh. Not so the cast of the new "Saturday Night Live," which so far uncomfortably resembles an amateur theatrical group acting "skits." These players (with the exception of Eddie Murphy) just aren't funny. They're too presentable, too clean. Preppy. It's not entirely their fault. Slick, predictable writing, one-joke skits (President Reagan thinking he's in another B-movie. Amusing? Not for long) . . . old "SNL" staples—the "surprise" commercial, the mock news—tired formulas, beaten to death. Despite a premature rash of optimistic reviews, there is, alas, nothing new about the new "Saturday Night Live." It should have rested in peace.—C.M.

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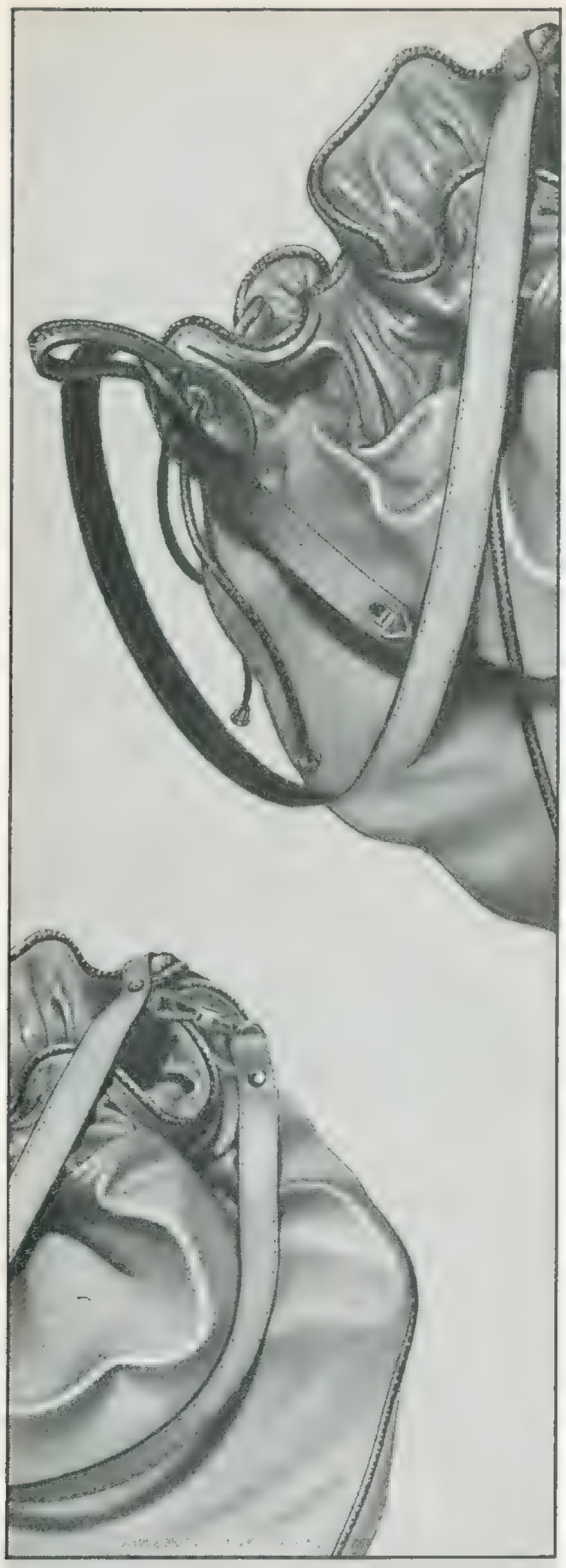

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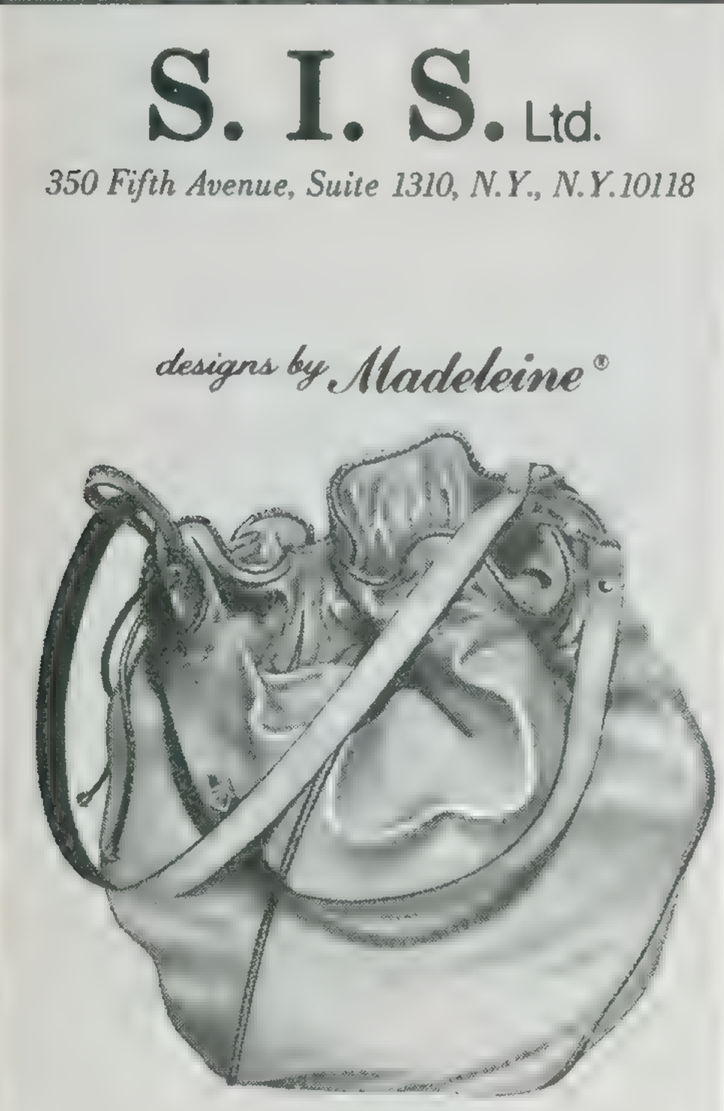

HENRI BENDEL
New York

YOUR WELL-BEING

Risk: You can learn to like and use it

Painless way to gain courage for change by turning small steps into giant leaps

BY BARBARA LANG STERN

Do you sometimes draw back from something you want to do because you're afraid of the risk involved? Risk-taking is, of course, a necessary part of any activity involving growth and change. Some people crave risk. "Do what terrifies you; everything else is boring," advised Lois Geraci Ernst, president of the New York agency Advertising to Women, in her acceptance speech at an awards luncheon for women in business.

However, individual appetites, needs, and tolerances for risk (as for stress) vary widely. So do individual perceptions of what is "too" risky. The actress who thrills to play before a packed theater may refuse to give an extemporaneous toast at a party. The business person who coolly commits large sums of money may be too anxious to share personal feelings. Our strengths and vulnerabilities depend partly on our unique personalities and histories. We're also influenced by what others expect of us, what we're familiar with, and what we see others doing.

Women traditionally have been considered security-loving and afraid to take risks—unsuited, therefore, to many businesses, professions, and activities. Yet, women routinely bear children—an occupation that in days before sulfa drugs, the mycins, and sterile techniques wiped out childbed fever was often fatal. Security-loving women were the nurses who exposed themselves to infection, war, and emotional devastation. These risks simply were so expected by both sexes that they scarcely earned recognition! Today, women are facing these and many new risks. How, then, can we handle situations so that fear doesn't overwhelm us and prevent our doing what we want to do?

"I constantly urge people looking for the courage to try some new venture to *reduce* the risk they must face," says Helen De Rosis, M.D., associate clinical professor in psychiatry at New York University Medical Center, and editor of the *American Journal of Psychoanalysis.* "This can be done by breaking down a project into small, manageable components which then can be dealt with, one at a time."

Suppose, for example, that you have a good job but you want to set up your own business. You want the freedom and independence, the chance to earn more money and recognition, to grow and expand. But you're giving up a steady salary, the security, conveniences and supports of an ongoing organization and assuming heavy responsibilities on your own. Just the *thought* of signing a lease, binding yourself to monthly office rent when you may have little income, can be enough to stop you in your tracks.

"What often defeats you is the attempt to evaluate and commit yourself to an entire project on the basis of inadequate information," says Dr. De Rosis. "You first need to talk to lots of people, collect hard facts and the benefit of others' actual experiences. I believe there's a little too much emphasis today, particularly among younger women, on trying to find everything within themselves.

"Your research also may involve reading and studying, but it's basically interpersonal," continues Dr. De Rosis. "And gradually, perhaps over many months, you're not only gathering information but also making personal contacts, arousing interest in your venture. While you're doing this, you have to 'concretize' what's going on in your mind by listing the advantages and disadvantages both of working for someone else and for yourself. You need to outline in writing a plan of action.

"Now, so far you haven't made any commitment, left your job, taken any major risk, or even spent any money, except perhaps for an occasional lunch or drink with someone whom you're asking for help. But you *have* gone through an important familiarizing, learning, and growing process, so you are at a different place than when you started! You have a better sense of your 'womanpower,' which comes from seeing yourself in operation. And you may want to continue exploring various issues, or you may be ready to make a decision."

Dr. De Rosis observes that reducing risks by taking one small step at a time is helpful in personal as well as business situations. Suppose you want your partner to spend a lot more time with you, but you're too anxious about his reaction to raise the issue.

"Select one *particular* thing you want and for the time being, express your wish for just that in a specific, noncritical way," suggests Dr. De Rosis. " 'You know, I'd like to feel I can look forward to a quiet time with you on Friday evening. Could we arrange that this week?' Make it easy for your partner to agree, verbally or by future actions. Of course, he still might refuse. In any risk situation, you must be able to prepare yourself for possible failure as well as success. However, if the potential failure is a limited one, leaving you other options, the risk is more tolerable."

According to Dr. De Rosis, when you want to alter a personal relationship, you can start building up courage and a momentum for change by making smaller changes (such as moving the furniture, finding a new hairstyle) in less risky areas of your life. " . . . change does not have to be complete in order to be effective," writes Dr. De Rosis in *Women and Anxiety* (Delta), an exciting book that contains psychological insights and a practical, twenty-step program for managing anxiety and overcoming the fear of change. " . . . Minor changes in attitude or behavior result in surprisingly effective strides toward being able to make a free choice." ▽

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Health

Birth-control pill for men...ups and downs of rubella umbrella ...healthful advice: dodge the draft

By Melva Weber

FOR MEN ONLY— A "PILL"

That long-awaited male contraceptive still isn't here, but researchers believe they're on the track of a hormone-based substance that will become the first successful birth-control chemical for use by men.

The substance, LHRH-A, is a synthetic relative of the naturally produced gonadotropin-releasing hormone found in both men and women and released by the pituitary gland that lies beneath the brain. The hormone analog was made by the Salk Institute in La Jolla, California, and tested on male volunteers at Vanderbilt University, Nashville, Tennessee, in a study led by David Rabin, M.D., and reported by Randy Linde, M.D.; and colleagues.

The compound reduced sperm counts effectively in all eight subjects given it. Five men became temporarily impotent and four had "hot flashes" similar to those of some menopausal women, but the researchers believe such adverse effects will be avoidable with the next generation of chemical analogs, already made up and awaiting testing on human subjects.

RISKS OF BEING CAUTIOUS

A warning for mothers-to-be who want to be immunized against German measles—the vaccination itself may be hazardous since some strains of vaccine virus can cross the placenta, infect the fetus. Epidemics of rubella, or German measles, have largely been prevented during the past decade by vaccination of young children, though 15 to 20 percent of adolescents are susceptible. Although the disease itself is usually mild and brief, its seriousness lies in its capacity to cause birth defects in babies whose mothers have contracted the infection during pregnancy. The government's Centers for Disease Control (CDC) recently examined women who were pregnant at or near the time of vaccination. Risk of severe malformations in infants owing to rubella vaccination of their mothers is low, CDC reports; and should not preclude vaccination of women of childbearing age. Since the risk is not zero, the CDC says pregnant women should not be vaccinated, and women should not become pregnant for three months after vaccination.

DIAL A DOCTOR

If you've contracted a sexually transmitted disease (STD) and would prefer to seek help from a private doctor rather than a clinic, try the VD National Hotline.

The toll-free information and referral service is compiling a list of private physicians who will provide, at regular office fees, diagnostic testing and treatment for STD patients referred through the Hotline. The list, created with the aid of professional medical groups, is not complete in all sections of the country but growing fast.

The term STD includes venereal diseases and some genital infections that may be but are not exclusively spread by sexual contact. About eight and one-half to eleven million new cases are reported each year. The American Social Health Association runs the VD Hotline which answers one hundred thousand calls per year, has trained operators who can answer general questions about STDs and direct callers to public clinics for tests, treatment. For help: (800) 227-8922, in California (800) 982-5883.

ANTI-DRAFT/THE COLD WAR

To avoid catching cold, stay out of drafts. It may sound like old-fashioned advice, but recent studies prove that while slight fevers can actually inhibit the growth of cold organisms, lower body temperatures may stimulate them.

The reason: Rhinoviruses, the family of organisms that cause colds, grow best at a temperature of 33 degrees Celsius, or about 91.4 degrees Fahrenheit—cooler than average body heat. Also, changes of air temperature constrict bronchial muscles and may change mucus secretion, the action of cilia (tiny, waving surface structures that move fluid secretions), and other body defense systems.

In a medical seminar on regional body temperatures, David Rodbard, M.D., of the National Institute of Child Health and Human Development in Bethesda, MD, reviewed recent research comparing temperatures of different parts of the anatomy with those at which different infectious organisms grow and spread most rapidly. In the past decade, he says, new evidence reconfirms the old belief that fever is beneficial in various diseases.

Fever increases blood-cell activity as well as levels of antibodies and interferon—all helpful in warding off colds; and it also makes some disease organisms, such as that of syphilis, more susceptible to antibodies and other drugs. However, the much cooler temperature of the skin compared to the body's interior may serve as a barrier to organisms requiring higher temperatures.

The growing knowledge of infectious agents should produce effective new uses for thermal therapy, involving both raising and lowering temperatures for numerous disease conditions. Drugs that lower fever, such as aspirin, may be ruled out for some conditions, in for others.

SOMETHING IN THE AIR

Think you have recurring tonsillitis? Check again—you may be allergic to air. A New Jersey research team, headed by Joel F. Lehrer, M.D., reported in "Archives of Otolaryngology" results of their study of fourteen patients who seemed to have recurrent bacterial infections of throat, tonsils, and sinuses; skin and blood tests established allergies to inhaled substances instead. Injection treatment cleared up the symptoms; and surgical removal of tonsils, planned for six of the patients, was found unnecessary.

RX: LOVE YOUR PET

Devoted pet owners will assure you their animal friends are health benefits if not essentials; a pet can ensure the owner gets exercise, help relieve tension by playing and showing affection, serve as guard and companion.

Late last fall, the first conference on the human/animal bond, held at the University of Pennsylvania, included participants from the University's Center for the Interaction of Animals and Society, the California-based Delta Group, veterinary organizations, humane and animal control groups, and the American Psychiatric Association.

On the program—reports on reduced blood pressure and lowered threat of heart disease in pet owners; improved quality of life for the lonely, elderly, and housebound; pet-therapy programs in nursing homes, psychiatric hospitals, prisons; and one presentation demonstrated exceptional response by autistic children to free-swimming bottlenose dolphins, animals known for their charm.

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Beauty Q & A

Chapped lips: causes and cures...taming flyaway hair...determining—and treating—your skin type...moisturizers by mail...

Q I always suffer from chapped lips in the wintertime. What causes this; how can I avoid it?

A The skin of the lips is extra-sensitive, thin, and contains no oil glands. In winter, low humidity, cold air, and wind all cause lips to dry out very quickly, with chapping and cracking as a result.

Unfortunately, dry lips trigger the reaction of licking your lips, which only starts the process of drying and chapping all over again. Sunlight (stronger when reflected from snow) speeds this up.

What you need is a protective moisturizer—a product that moisturizes *and* acts as a protective barrier to prevent water's evaporation.

Lipstick can serve this purpose—especially if it's a waxy, non-greasy formula. One idea: applying lipstick when lips are slightly damp, to seal in an extra moisture layer.

EDITOR'S NOTE: *Elizabeth Arden has put their famous Eight Hour Cream into a lip-soothing Lipcare Stick. Other protective choices: Hazel Bishop's No-Smear Lipstick; Bain de Soleil's new Ultra Sunblock Lip Balm SPF 15—also good for noses and ears; and Prescriptives Nude Lip Gloss, which combines a hint of color with an approximate SPF 12.*

Q I have fine hair that has been very "flyaway" lately. What can I do about it?

A "The problem known as 'flyaway' hair is caused by static electricity in the hair—a condition that develops when the hair becomes electrically charged and strands repel each other," explains trichologist Philip Kingsley. "Because the strands are trying to move away from each other, it is impossible to get them to lie smoothly."

The simplest way to avoid this problem is to use an instant conditioner every time you shampoo—and to increase the frequency of shampooing and conditioning during the wintertime, when dry air indoors and out increases the static electricity in the environment.

It is also a good idea to avoid using metal combs (besides causing static electricity build-up, they can also rip hair strands); instead use a wide-tooth hard-rubber or well-polished wooden comb.

"Blow-drying your hair incorrectly can also increase static electricity," notes hairstylist and colorist Leslie Blanchard, who suggests finishing the drying on a cool setting and using a conditioner specifically formulated for use with a blow-dryer. "If the problem is really bad," he adds, "switch to a conditioning lotion that gets left in the hair rather than using one that gets rinsed out."

Q I thought I had oily skin but find that I have dry patches. Which skin type am I?

A We took your question to skin care and makeup specialist Trish McEvoy and Ronald E. Sherman, M.D., senior clinical instructor of dermatology, The Mt. Sinai School of Medicine in NYC: "There are four basic skin types," points out Trish. "Dry, normal, oily, and combination. To diagnose yours properly, wash your face with a super-fatted soap and wait a half hour. If your skin feels tight and uncomfortable, you have very dry skin—and should avoid soaps; wash with a cleansing lotion instead. If your skin feels fine, it is normal. If a tissue rubbed over your skin picks up a greasy deposit, you have oily skin. If there are some spots that feel dry, others that are oily, you are one of many women with combination skin."

"Combination skin is usually oily in the T-zone—across the forehead and down the nose—and drier in other areas," explains Dr. Sherman. "In the winter, when the air is very dry, it is not uncommon for the T-zone to become smaller, the dry areas drier. This process can also occur as you get older. In either case, the answer is to make a switch to a creamier soap or cleansing lotion, applying a moisturizing emulsion to dry areas afterwards. Humidifying the air inside your home can also help."

Q I like to use different moisturizers on different parts of my body, but stores in the small town I have recently moved to don't seem to carry them. Where can I order these products?

A Two complete lines of skin treatment products available exclusively by mail: the Tova 9 collection, made with cactus extracts, PABA, and collagen (write: Tova 9, P.O. Box 1073, Beverly Hills, California 90213, or phone 800/824-7888); and the Satin Smooth Skincare Collection, including fragrant products specifically formulated for throat, eye area, face, hands, and body (write: Touch of Eden, 2401 East Washington, Pasadena, California 91104). ▽

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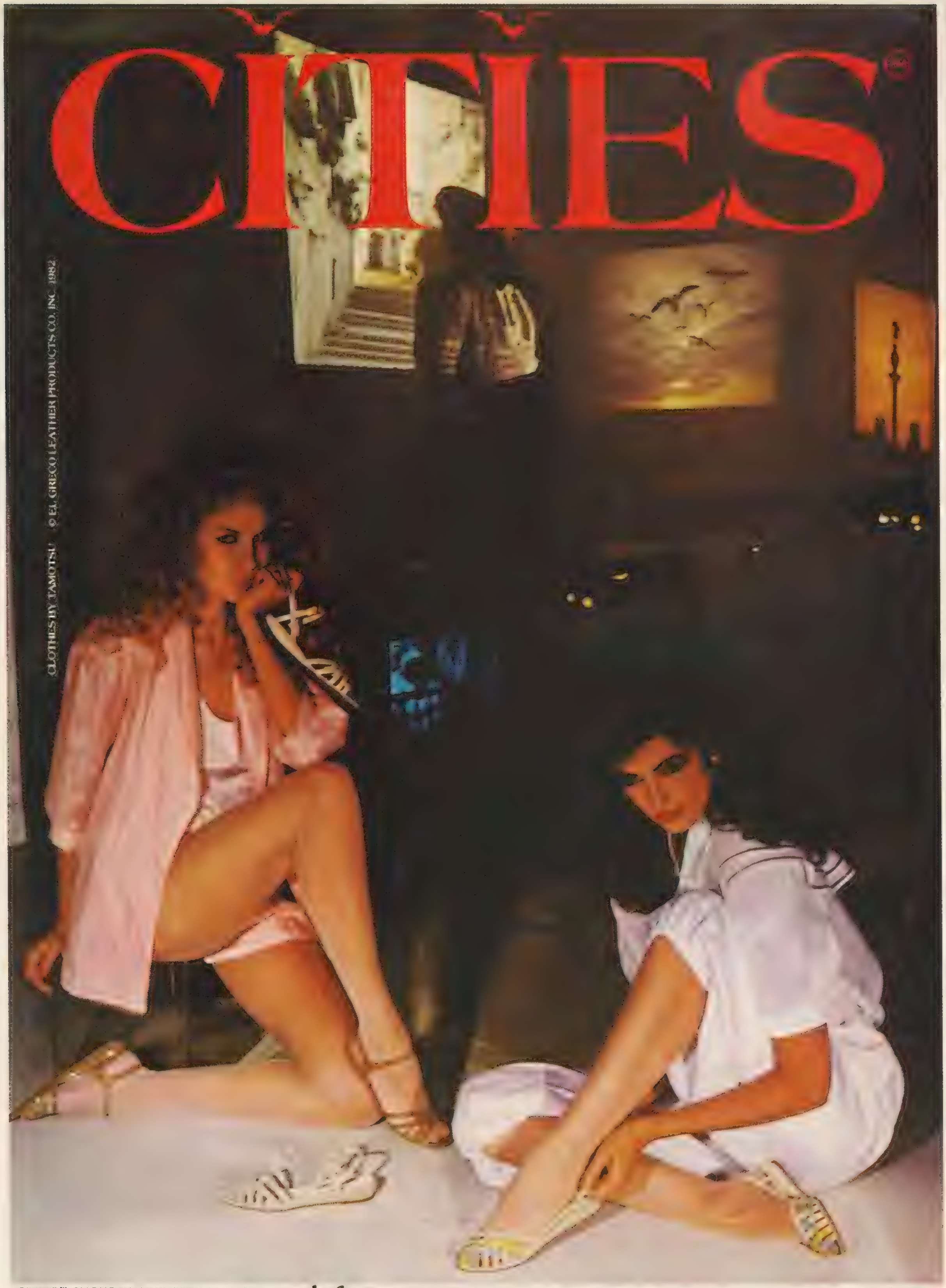

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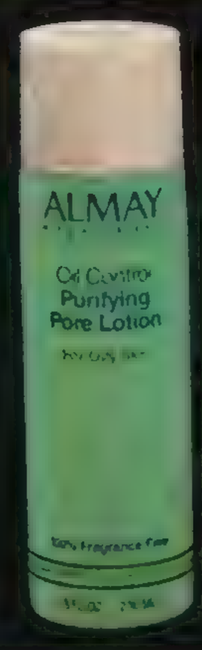
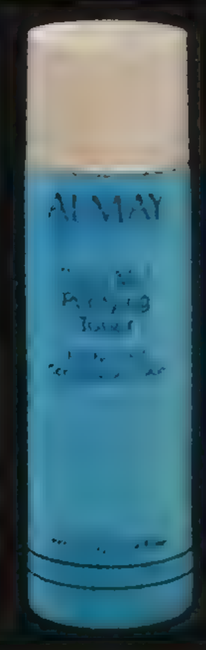
2 PURIFYING			
3 MOISTURIZING			

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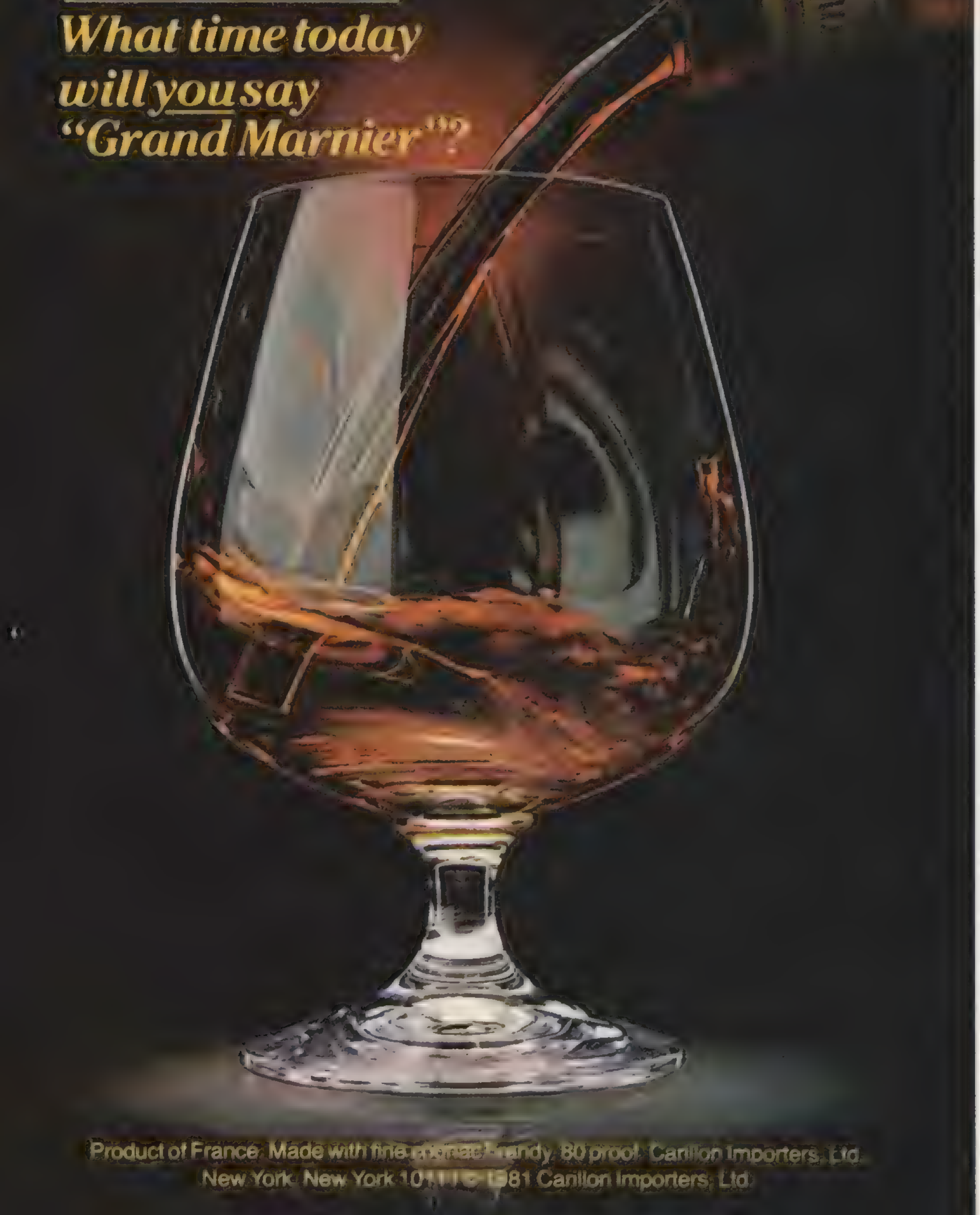
9:23 P.M.

SAN FRANCISCO. The evening seems long and lonely without him. You pour yourself another Grand Marnier and bury yourself in your book. It's pointless torturing yourself. It's three hours later where he is so he's probably out on the town anyway.

What time today will you say "Grand Marnier"?



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WOMEN NOW

True or false: "All men like to girl-watch, and girls don't mind it"

Drawing the line between a sexual compliment and sexual harassment

BY MARY KAY BLAKELY

It's not every day readers can choose the ending to a news story. That's why the full-page feature on the Beetle Bailey controversy attracted my attention immediately: It had a clip-out ballot at the end of the article.

One of the characters in the strip, the ballot explained, was "accused of being a 'sexist stereotype.'" "Sexist stereotype" was in quotes, alerting the careful reader to look on these words with suspicion. "What do you think?" the copy asked. "Should Miss Buxley be dropped? Mort Walker wants to know."

There were "yes" and "no" boxes to check, followed by two and a half lines of ruled space labeled "Here's why."

Miss Buxley, I learned from the large illustrations on the page, was the slightly daffy, mostly sexy secretary who drives her boss, a Mr. Magoo-ish old Army general, mad with desire and leaves him panting from panel to panel. That was "her function" in the strip, the cartoonist explained. "She doesn't know how much silent suffering she causes him," says Blips, the gum-shoed, older secretary in the strip. In another frame, Blips, who has seniority, asks why Miss Buxley is given the new office typewriter, and is told that she, Blips, doesn't need it since her superior expertise will compensate for the new features, "And besides, better equipment rates better equipment. . .right?" Already, I was feeling a strong urge to tell Mort Walker "what I think."

The controversy began, it seems, when a baffled and astounded Mort Walker, after ten years of enthusiastic fan mail and syndication in more than fifteen hundred newspapers in forty-three countries, was suddenly and inexplicably the subject of critical editorials and heated debate. Apparently, women have been sending him angry letters, "women who say they have just returned from conferences and I'm what they're fighting against. . .who call the content of my gags 'sexual harassment.'"

"Sexual harassment" was also in quotes, suggesting a "so-called" or "allegedly" quality to the words.

The King Features press release described the cartoonist as a "self-effacing and uncomplicated man," who "doesn't want to hurt anybody," but doesn't understand what the fuss is all about. "Honestly, I don't consider good, old-fashioned girl-watching 'sexual harassment.' "

"Why me?" the artist wondered, using a kid's defense: what-about-the-other-guys, they-do-worse-stuff. "I feel what I'm doing is so innocent and basic, I'm astounded anybody even notices." There's no harm in Miss Buxley—she's just a cartoon character. Mort Walker said he isn't trying to make a statement or influence readers the way a political cartoonist would—he "just reflects" life as it is. "My observation is that men of all ages like to girl-watch, and girls don't mind it, if it remains decent. . . ."

At last, I reached what I felt was the source of the confusion: "Girls don't mind it." I went immediately to the ballot box and checked "Yes, drop the character," then started to fill in "Here's why." "Because I mind it," I began to write, but then I hesitated. Mort would probably want to know why I minded it. It isn't enough, I've come to learn, to ask a man to change his behavior because you mind it. I cannot simply mind it. I must be able to prove I mind it—a comic strip is at stake here.

I looked again at the pictures of Miss Buxley, oblivious as the general's eyes bulge over her tennis-ball breasts, her cheeky cartoon face an image of undisturbed innocence. This must be the expression Mort Walker has seen on the faces of the real women whose everyday life he reflects. I know that expression—I've worn it myself. I was wearing it, in fact, on the day I met Mike Swift.

Mike Swift, very probably a nice man in his own right, also didn't bother to make the fine distinctions between good, old-fashioned girl-watching and sexual harassment. I had been invited by two out-of-town friends to join them for a large employee picnic—an intimate gathering of four hundred people for an afternoon of beer tents and hot dogs and horseshoe competitions. I was sitting on the sidelines of the volleyball game, a lone cheerleader for the weekend athletes, when suddenly a man materialized on the grass beside me. He began a conversation and appeared to be settling in. This was not the way I was intending to spend the afternoon. I remembered that Phyllis Schlafly promised no man would harass a virtuous woman who conveys, through her body language, that she's not interested. So I adopted a posture of virtuous disinterest. But Mike Swift was not a subtle man—he didn't understand my body language. I had to tell him. Without wanting to be rude to him, I asked him to leave me alone. They weren't difficult words to understand—"leave me alone"—yet they flew right over Mike Swift's head.

He continued a one-sided conversation with me, while his hands moved in every direction, brushing a fly from my shoulder, extracting a straw from my hair, making a point with his finger on my knee. It felt as if he had forty hands, flapping all over me. Nobody watching us, though, would have any reason to regard his gestures as "indecent," his behavior inappropriate. I had to tell him not to touch me.

That amazed him. It amazed him to the extent that he didn't believe me. He instinctively knew that like Miss Buxley, it was "my function" to amuse *(Continued on page 58)*

12:23 A.M.

NEW YORK. He closes his book and sips the last drop of Grand Marnier. It's been a long, lonely evening without you. But why should he let you pervade his thoughts? He thinks you're out on the town anyway.

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SEXUAL HARASSMENT

(Continued from page 57)

him. He was attracted to me, and my failure to satisfy him caused so much "silent suffering" he had to tell me about it.

For the rest of the afternoon, I tried to free myself from Mike Swift. I walked away. He walked after me. I got angry with him. That amused him. I signaled my friends to rescue me. They waved back, not understanding, they later said, that a capable woman like myself couldn't "handle it herself."

I thought about hitting him, but only briefly. I couldn't win in a hitting match with Mike Swift. I knew this to be true, despite Mort Walker's belief that women have the real power—as he said, "Miss Buxley can make the general do handstands." I couldn't make Mike Swift take a walk.

At the end of the day, I felt reduced, vulnerable, powerless. And thoroughly undressed. My confidence was gone—what was the matter with me that I couldn't shake him, couldn't regain control of my space and my time? Words are my profession, yet I could find none that would tell Mike Swift, "I mind it." Why should he believe me when for Mort Walker's ten years, Mike Swift has seen himself reflected in friendly, comic detail; when for over a decade, he's learned, "all men do this, girls don't mind it." Mike Swift, after all, was following cultural forms. I was the deviant. I couldn't take a joke.

Mike Swift cost me one whole day. That's what I would tell Mort Walker in my two and a half lines of "Here's why." "Because the mirrors you hold up give permission to Mike Swift, and it cost me. . . ." I stopped again. What was "one whole day" compared to subscriptions in more than fifteen hundred newspapers in forty-three countries? Why would one of my days matter to Mort when all of those critical editorials and angry letters haven't? How could I show the uncomplicated man the intricate connection between General Halftrack and Miss Buxley and Mike Swift and me? I put down my pen. I went out for a walk.

I must not have been wearing Miss Buxley's familiar unconscious expression while I walked down the street—I must have allowed my face to reflect absorption. It was a deviant enough public appearance to be noticed by the two men approaching me on the sidewalk. I didn't actually see them—the only fact of their presence I took in through my peripheral vision was that one of them had his shirt sleeves rolled up.

"Hey, why so serious, honey? Give us a little smile." My sense of humor, he didn't know, was temporarily out of service, so of course I didn't give him a little smile. But in not smiling, I had again violated the code, provoking another seizure of silent suffering that became verbal. As I passed the sleeve on the street, it hissed a word at me, with the edge of anger to it, with a sharp rebuke in it: "Bitch."

It stung me.

The word took the thoughts in my mind and scrambled them. Why was the word hurled at me by a man I didn't know, had never seen before, and would certainly never recognize again? And yet, there was nothing odd in this event on the sidewalk. The word could come up again tomorrow, if I walked downtown for a sandwich. It would *(Continued on page 94)*

"★★★★"

Out of all the fashion catalogues I've looked at, this one is the all time *four star* winner, and obviously my favorite.
– Pamela G.; Copywriter; Flint, Michigan

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PG PARENTAL GUIDANCE SUGGESTED
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Beauty Now

More news on skin care... "replenishing" facials... on view: perfume flacons

Good news for bath lovers: Flora Danica—one of the loveliest florals, in the prettiest packaging—has expanded now, to include bath and shower gels, body lotion, talc.

COVER LOOK

At the start of a new year—and one of our biggest skin-care issues ever (see pages 186-195), what better time to think about the future of your skin, the way it will look in years to come? The focus now: treatment, preventive care—more important than any makeup. One of the most straightforward, individualized skin-care/makeup lines—you see it on Rosemary McGrotha, above, and on this month's cover: Prescriptives Treatment and Makeup Systems. Prescriptives treatment is geared to your skin's needs with skin analyses going far beyond the standard dry, normal, oily classifications. The heart of the line, for all skin types: Daily Dose—an "energizing" treatment that, they say, encourages cell renewal, helps skin to retain firmness and elasticity. Prescriptives colors—as carefully coordinated as the treatment products: for Rosemary's brilliant blue eyes, Rose Quartz shadow rimmed with Charcoal . . . on lips, Egyptian Pink. Cover fashion: Roberto Cambronero's hot-pink suède tunic (about $475), earrings by Robert Lee Morris at Artwear (about $220). Hair, John Sahag, makeup, Ariella. Details, last pages. Photograph by Avedon.

To increase circulation, give you a healthy-looking, rejuvenating glow—treat yourself to a monthly facial mask. A good replenishing one: Lydia Sarfati's Repêchage Mask, a professional treatment that starts with an almond oil/aloe vera massage. A cool seaweed paste is applied next, followed by a "heating" mineral mask that is said to help other layers to penetrate. At the Klisar Skin Care Center, NYC. . . . Another good wintertime salon treatment: Livia Sylva's "cleansing and nourishing" mask. It contains wheat germ, egg yolks, and—Livia's special "secret" ingredient—bee pollen. At Livia's Clinique de Beauté, NYC.

Part of the appeal of a special fragrance: the flacon it's bottled in. A new exhibit, "Small Wonders: The Scent Bottle Through History" traces the artistry of the perfume bottle from its inception (over thirty-five hundred years ago) to the present; January 27 to February 20, at Steuben Glass, Fifth Avenue at Fifty-sixth Street, NYC.

DOUG HOPKINS

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Makeup: spring '82

Musings from the beauty editor's notebook. . . . "Clearly, the color for spring/summer 1982 is orange in all its forms, from the palest to muted to a clear bright orange with no brown in it. For mouth, cheeks, even around the eyes in its more muted shades. The monotone face, or shades of one color in eye, cheek, and lips is something to look for. Colors blended, no lines of demarcation. The focus is the mouth: color with some shimmer added. . . . A new emphasis on brows: subtle shimmering bronzes and golds on the lid and brushed up into the brows. . . . Nails will be in the orange family, but always a different tone from lips; if lips are bright, the orange for nails has more depth of color. What looks good: nail colors with a bit of shimmer in them. Or a light wash of bronze as a final coat."

DRY SKIN

If your skin seems suddenly dryer and none of the usual causes—a change of soaps, steam heat, overexposure to cold winter air (or summer sun) explains it, maybe your diet's to blame. Too little vitamin A can dry out skin. Vitamin supplementation may not be the answer as too much vitamin A can also cause dryness. Try upping your intake of A-rich foods, such as yellow and dark-green vegetables, eggs, cheese, and liver.

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Bathing Suit: Cole of California Jewelry: Artwear

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Goody PRESENTS

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The "new wave"... stylist-formulated hair care

Hair Now

Thanks to new one-step processes, home-waving today is practically foolproof (even for color-treated hair). Whether you want curls, or a soft body wave, "self-timed" formulas have taken the guesswork out of perming; overprocessing is virtually impossible. Among the newest: Clairol's Kindness Waves—so gentle you can color your hair just three days after perming.

SCOTT BOLESTRIDGE

Two of the softest, prettiest ways to pull back hair. *Right:* Sergio Valente twisted hair into a ponytail, tucked it under for a "finished" look . . . at Missoni (makeup, Max Factor).

For the face-softening look, *left,* hair was loosely rolled on the sides, knotted at back in a chignon with the help of stylist Paul Mitchell's "hair-sculpting" lotion.

New trend: top stylists —who know what women want/need in hair care, what's missing in the market—are developing their own lines to meet clients' demands

"COMBINATION" HAIR *"The idea that everyone has either dry, normal, or oily hair is an oversimplification," says Bruno Demetrio of Le Salon, NYC. "In fact, most people have some combination of the above. I saw a need for basic products—shampoos and conditioners—which could be used in conjunction with each other to properly clean all kinds of hair. To treat dry ends, oily roots, for example: wash first with the 'dry' shampoo, then follow up with the shampoo for normal hair."*

HAIR BASICS *"Unless hair is clean, shiny, bouncy it will never look good, even with the greatest haircut in the world," says Pierre Ouaknine of the Pierre Michel salon, NYC. This philosophy led Pierre and partner Michel Obadia to develop an easy-to-use hair-care line centered around the basics—shampoo, conditioner, finishing mist. "We don't believe in complicated treatments. No one needs to use ten different products."*

TIME-SAVERS *Los Angeles-based Paul Mitchell, a free-lance stylist who travels around the country teaching hair cutting to professionals, has developed a time-saving line of shampoos, conditioners, and a great hair-sculpting lotion. The shampoos clean hair in only one soaping; the conditioner need not be rinsed off. The star of the line—the setting lotion—works on both wet and dry looks, helps blown-dry waves and hot-roller curls last longer. (All lines available at either drugstores or salons across the country.)*

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MATTHEW ROLSTON

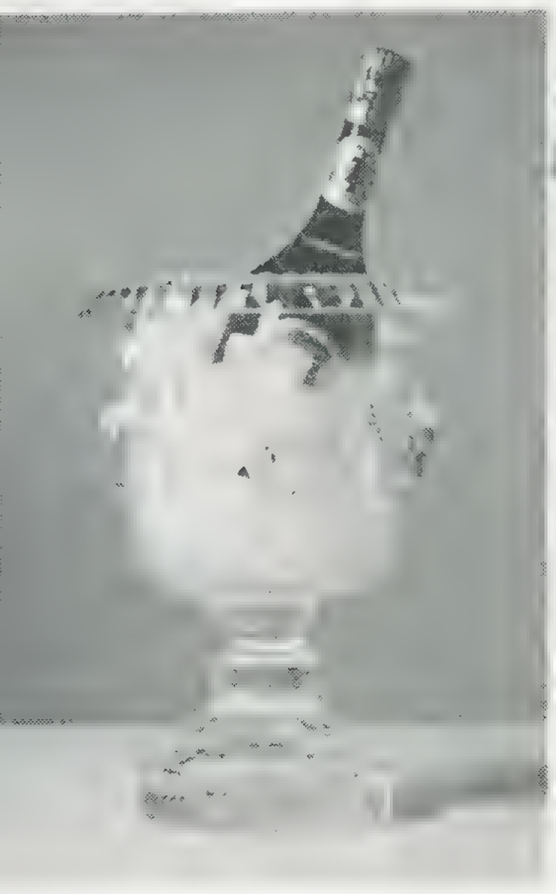
Living: Ideas and Trends

Living in a paper room…in tune: "muffled" music…smoke gets in your fish

By Barbara Plumb

Latest advance in slim headphone radios—the new six-and-one-half ounce Sony FM Stereo. Convenient "earmuff" style eliminates the umbilical cord of wires from the radio box to the headphones. A finger touch on the tuning buttons instantly scans the FM band; or six pre-set memory buttons switch automatically to your favorite stations. Bryce Audio, NYC.

My idea was to emphasize the value of design and eliminate the emphasis on materials," said designer Anthony Machado, who decorated his newest apartment in Los Angeles in paper and tape. With a razor blade, he cut a free-form white-on-white tapestry from paper commonly used in Japanese shoji screens. Floor: glitter-tape, paint; same tape bands the table. A bowling ball turns vase. Chairs: chrome, leather "antiques," 1930s.



- ***Seafood and Smoke:*** *Blending oak, peat sets apart Irish smoked salmon from Scotch, smoked only with oak. Peter Dunn Co., smokers since 1822, seal fish in a vacuum pouch, pack in a handsome gift box. Keeps six months, frozen. Two pounds sliced, $55; unsliced, $40. Aquamar Gourmet Imports, NYC.*

MUSEUM AT HOME *Re-creations of Eileen Gray's 1920s furniture, spotlighted in a 1980 Museum of Modern Art retrospective in New York, are now available through decorators at Beylerian Limited, NYC: two chairs, sofa, mirror, and tube light—made exactly to Gray's drawings. Bibendum chair (right), 1929, is leather. $1514. Lota sofa (below), 1924, has high-gloss lacquered end boxes, detachable, to turn sofa into bed. (More Eileen Gray furniture on page 114.)*

For elegant Champagne toasts on New Year's Eve, nestle the bubbly in a cut-glass cooler. Handmade of lead crystal in a limited edition by Waterford of Ireland; $1535, Bloomingdale's.

VOGUE, January, 1982

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Winter warmers: super soups—easy, delicious

Like money in the bank: a pot of soup simmering on the stove

BY JACQUELINE HERITEAU

EDITOR'S NOTE: *"Soups," says Jacqueline Heriteau, author of "A Feast of Soups" (The Dial Press), where the following recipes come from, "are remarkable. They are a lazy and great way of using up leftovers (and at these days' prices who wants to waste food?); they are also a guilt-dispelling answer to the harassed working woman's dilemma of how to feed her family a good hot meal in a minimum of time." Mother's Vegetable Soup, below, was the first soup that, as a child, Heriteau learned to make. Great on its own, it can be vastly enriched and stretched by the addition of almost any extra or leftover meat, fish, vegetable (even salad) you have. Favorite Mushroom Soup takes about fifteen minutes to make and is superb. The Corn Chowder, Heriteau says, is simply the best she's ever tasted and is very simple to make. The fruit soup is offbeat, delicious, and very pretty—refreshing in hot weather and wonderful as dessert in cold weather.*

Recipes exerpted from A FEAST OF SOUPS by Jacqueline Heriteau. Copyright © 1981 by Jacqueline Heriteau. Used with permission of The Dial Press

MOTHER'S VEGETABLE SOUP
eight to ten servings

2 large onions, chopped
¼ pound butter
4 large carrots, chopped
1 small yellow turnip, chopped
6 large stalks celery and leaves, chopped
4 large potatoes, chopped
6 sprigs parsley, minced
1 small bay leaf
¼ teaspoon dried thyme
1 tablespoon salt
⅛ teaspoon pepper
3 quarts water
Salt and pepper

In large kettle over medium heat, sauté onions in butter until translucent, about 5 to 7 minutes. Don't let them brown. Add remaining ingredients, bring to a boil, cover, lower heat, and simmer 1½ hours or until potatoes have almost disintegrated. Soup will be thick. Add salt and pepper to taste.
To serve: Ladle into big bowls.
Dividends: Add almost any leftover, solid or liquid, to stretch.
To make ahead: Tastes better the second day.

FAVORITE MUSHROOM SOUP
four servings

½ pound mushrooms, chopped
3 tablespoons butter
Salt and pepper
3 tablespoons all-purpose flour
3 cups bottled clam juice (8-ounce bottles of Doxsee Clam Juice are suggested)
1 cup heavy cream
¼ cup heavy cream, whipped

In saucepan over medium heat, sauté mushrooms in butter, stirring, about 4 minutes. Season with salt and pepper to taste. Lower heat and stir in flour. It will make a gummy roll. Cook another 2 minutes. Beating constantly, add clam juice, stirring until well blended, 1 to 2 minutes. Cover and simmer 10 minutes. Stir in cream, and remove from heat.
To serve: Ladle into soup bowls and garnish with whipped cream.
Dividends: Good reheated with a little milk.
To make ahead: Add heavy cream just before serving.

GREEN CELERIAC SOUP
four to six servings

1 celeriac root, peeled, diced
1 large potato, peeled, diced
Cold water
1 teaspoon lemon juice
2 cups milk
2 cups water
1 medium slice onion
2 cups large green peas
2 tablespoons butter
Salt
Paprika

Soak celeriac and potato in cold water to cover with lemon juice for 5 minutes. Drain and discard liquid.

In large saucepan, heat milk to simmer; add celeriac and potato. Simmer until vegetables are tender, 13 to 15 minutes, then mash. In medium saucepan, bring 2 cups of water to boil; drop in onion and peas. Simmer, uncovered, until peas are quite tender, about 10 minutes. Purée peas and their liquid, in blender or food processor, two cups at a time, or press through sieve. Beat purée into celeriac-potato mixture; add butter and salt to taste and simmer until hot, but not boiling.
To serve: Ladle into soup bowls and sprinkle with a generous dash of paprika.
Dividends: Leftovers make great flavoring for meat gravies.

CORN CHOWDER
six servings

⅛ pound salt pork, diced, or bits of fat from a good ham roast can be substituted
1 small onion, minced
¼ green pepper, seeded, minced
3 large potatoes, chopped (about 3 cups)
2 cups boiling water
2 cups cooked fresh corn kernels or a 12-ounce can whole kernels
2 teaspoons salt
1 quart milk
¼ teaspoon paprika
1 tablespoon butter

In saucepan over medium heat, sauté salt pork until brown and crisp. Remove crisped bits and reserve. Sauté onion and green pepper until onion becomes translucent, about 5 to 7 minutes. Add potatoes *(Continued on page 76)*

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"A FEAST OF SOUPS"

(Continued from page 75)

and water, cover, and simmer until potatoes are tender, about 20 minutes. Add remaining ingredients, and heat to just below boiling.
To serve: Ladle into soup bowls and garnish with crisped salt pork bits and a dab of butter.
Dividends: Excellent reheated. Stretch with more milk.
To make ahead: May be made hours or a day ahead. Add crisped pork bits and butter just before serving.

LAMB AND SPLIT-PEA SOUP, BAKED

six servings

2 quarts water
1 cup dried split peas
1 pound lamb neck or shank
½ teaspoon dried thyme
1 large clove garlic, sliced
1 teaspoon salt
6 peppercorns
1 tablespoon raw rice
1 small carrot, chopped
1 medium onion, chopped
Salt and pepper

In a large baking dish with a cover, combine water, peas, meat, herbs, seasonings, rice, and vegetables. Cover and place in preheated 300° oven. Bake for 3 to 4 hours or until meat is very tender and peas have disintegrated. Add water if too thick. Add plenty of salt and pepper to taste. With slotted spoon, lift lamb from soup. Discard bone and peppercorns.
To serve: Cut meat into small pieces and divide among soup plates. Ladle soup over meat.

APRICOT SOUP

six servings

10 to 12 small apricots (1 pound), pitted and sliced, or a 16-ounce can of apricots in syrup
6 cups water
6 tablespoons sugar
3 tablespoons strained lemon juice
Pinch salt
¼ cup dry sherry
2 tablespoons cornstarch
2 tablespoons cold water
Sugar
½ cup sour cream
½ pint heavy cream

In kettle over medium-high heat, place apricots, water, sugar, lemon juice, and salt. Bring to a boil, cover, lower heat, and simmer until apricots are tender, about 10 minutes. (If using canned apricots, simply place over low heat, with syrup. Do not add water, sugar, lemon juice or salt.) Add sherry and lower heat.

In small bowl, combine cornstarch and water; stir into hot apricots until mixture thickens and clears, 2 to 3 minutes. Add sugar to taste. Beat apricots lightly with fork to break up fruit a little. Chill, covered, 4 to 6 hours, or overnight.

In small bowl, place sour cream and stir in heavy cream. Cover and let rest at room temperature, then chill.
To serve: Ladle into soup bowls and pour a little cream in center; stir outward in widening circles, creating a decorative spiral. ▽

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A chilling story: some thoughts on wine temperatures

Serving notes, - plus some remarkable buys from France, Italy, the U.S.A.

BY MARTIN GERSH

In the matter of what constitutes a proper temperature range for fine red and white table wines, I believe that individual preferences should be decisive at all times. I can state this with total confidence, because in the case of my own reactions I have always found a great deal of flexibility to be permissible, without any impairment of the remarkably high level of enjoyment I invariably achieve when I drink a wine.

The very same red wines that delight me in December at 55-65 degrees Fahrenheit, please me no less during July and August when, by glancing at the thermometer in my wine closet, I notice that the temperature of a bottle I have just selected hovers around 70—give or take a degree or two either way. Though I do not doubt that a controlled *storage* temperature of approximately 55 degrees Fahrenheit is ideal for the prudent, slow aging of wines, several thousand experiences in drinking fine red table wines at every level within the temperature range just described have never resulted, for me, in reduced enjoyment of any wine.

On the other hand, as I see it, white wines have their own special requirements. The most refined and gracious—the greatest—seem to be at their best after about two hours of refrigeration, when they are moderately cool rather than cold. However, if a white wine requires aeration—which will diminish the wine's coolness—the preliminary refrigeration time should be extended by the equivalent of the aeration period. For example, when you know that a fine white will need one-half hour's aeration to reach its full beauty, then it should be given two and one-half hours of refrigeration before it is uncorked for aeration; and by the same formula, if a wine requires an hour of exposure to air, you should first chill it very thoroughly for about three hours.

Less-than-perfect white table wines, including those with a bit of roughness around the edges, derive some benefit from an additional hour of cooling, and from being served at a lower temperature. Champagne—another category—can never be drunk *too* cold, as far as I am concerned. If you agree, do not hesitate to place your bottle in the refrigerator as early as you care to on the day you intend to drink a Champagne.

During the leisurely course of a meal, if the temperature of a white wine rises noticeably, you can always use an ice bucket at the table—or, more simply, as I do, put the recorked bottle back in the refrigerator for a few minutes to maintain the desired coolness.

As a final point—I have always found that virtually every dessert wine or aperitif does well with about two hours of refrigeration.

RECOMMENDATIONS

FRANCE

CHÂTEAU LA TOUR-HAUT-BRION 1973 and CHÂTEAU LA TOUR-HAUT-BRION 1974
Spectacular examples of big, complex, and formidable wines emerging from shaky vintages, these two bottles of La Tour-Haut-Brion are quite similar to one another, in that both are deep in fundamental taste tonality, intensely concentrated, and have this great red Graves's lovely sweet finish. They differ only in that the 1974 version has an extra degree of fruitiness—which I found to be so prominent a feature of several fine California Cabernets reviewed on this page during the last year: Silver Oak Cabernet Sauvignon 1975, Souverain Cabernet Sauvignon Vintage Selection 1974, and Cuvaison Cabernet Sauvignon 1975 (specifically compared, at the time, to the 1971 vintage of La Tour-Haut-Brion). The 1973 Graves should delight you for two to three more years, the 1974 for three to five years. *(1973) Aeration: 5-10 minutes. Vintage: Fair—at best. $11-$13. (1974) Aeration: 15-20 minutes. Vintage: Fair. $12-$15.*

What counts is how cool you like to drink a wine

CHÂTEAU TROTANOY 1971 Probably difficult to find but well worth the effort, this Pomerol is deep, somber, compact—an immense and magnificent red wine. *Aeration: 15-20 minutes. Vintage: Very good. $25-$30.*

CHÂTEAU AUSONE 1967 Right from the start the least highly regarded among all the First Growths from the 1967 Bordeaux vintage, Ausone 1967 continues to confound its critics by getting better and better all the time. Now, early in 1982, one finds it to be an incredibly beautiful red wine—displaying great finesse, its customary high tonality, small-to-moderate body, ravishing hint of perfume, and amazing backbone. It would not surprise me to see one or two more years ahead for this exquisite wine. *Aeration: 5-10 minutes. Vintage: Very good. $25-$30.*

ITALY

GATTINARA 1974 (NERVI) This beguiling red table wine from Piedmont is made from the justly celebrated Nebbiolo grape. Nervi's expansive, flowery Gattinara 1974 is distinguished by high tonality, nice concentration, and substantial body. *Aeration: 1¼ hours. Vintage: Excellent. $5.50-$7.50.*

MONTEPULCIANO D'ABRUZZO 1977 (CASAL THAULERO) Produced from the premier red wine grape of the Abruzzi region, the Montepulciano, Casal Thaulero's Montepulciano d'Abruzzo is a vigorous, fruity, and exceptionally good wine. Because this bottle is currently still quite tannic, I urge you to pay the closest attention to my aeration instructions! *Aeration: 2-2½ hours. Vintage: Excellent. $4-$5.*

RECIOTO DELLA VALPOLICELLA AMARONE CLASSICO SUPERIORE 1967 (BERTANI)
Deep and sumptuous, with its customary port-like characteristics, Bertani's Amarone Classico Superiore 1967 from the Veneto region is a remarkably youthful red wine of prodigious size and unsurpassed beauty. *Aeration: 2½-2¾ hours. Vintage: Excellent. $20-$30.*

U.S.A.

KENWOOD CABERNET SAUVIGNON 1977 (JACK LONDON VINEYARD) Sturdy and warm-blooded, this fine Cabernet from Sonoma Valley, California, is a delicious red wine with notable fruitiness. *Aeration: 25-30 minutes. Vintage: Good. $10-$11.*

BURGESS CABERNET SAUVIGNON 1977
This is a first-quality red wine from Napa Valley, California, whose many taste elements coalesce into a harmonious, solid, and deeply satisfying entity. You will find here large body, pronounced muscularity, and an attractive sweet finish—all in a bottle that I take great pleasure in recommending. *Aeration: 2 hours. Vintage: Good. $8.50-$10.*

BUENA VISTA CABERNET SAUVIGNON 1978
Gracious, gentle, and pretty, its texture smooth and velvety, Buena Vista Cabernet Sauvignon 1978 from Sonoma County, California, is an agreeable red wine that should be drunk during the next two years. *Aeration: 30-45 minutes. Vintage: Excellent. $7.50-$8.*

LANDMARK CHARDONNAY 1977 This impressive Chardonnay from Sonoma County, California, is a big white wine whose leading attributes include considerable finesse, middle tonality, and excellent concentration. There is enough inner strength here to guarantee several more years of rewarding drinking. *Aeration: 1¼ hours. Vintage: Good. $9-$10.*

SPECIAL EFFECTS

ORVIETO CLASSICO ABBOCCATO 1979 (TENUTA LE VELETTE) A congenial aperitif from the Umbria region of Italy, this moderately sweet wine is further marked by a long-lasting and pungent second taste which contains a charming astringency. *Aeration: None. Vintage: Excellent. $3.50-$4.50.*

GASTON DE LAGRANGE V.S.O.P. FINE CHAMPAGNE COGNAC This subtle and elegant small-production brandy from France has only recently made its appearance in this country. Created from a blend of Grande Champagne and Petite Champagne vintages, it is a smoothly gracious Cognac that could well be the ultimate ornament of a perfect evening. *About $20.* ▽

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Horoscope

By Maria Elise Crummere **January**

Your Capricorn profile: Capricorns are real go-getters: patient, tactful, and constantly on the move! You can rely on a Capricorn to get the job done—and get it done well. Although slow to make friends, Capricorns are loyal and generous companions once they know they have your trust. Capricorns are anxious for the respect and admiration of associates, and work hard to earn it

CHRISTOPHER MOSER

Capricorn

DECEMBER 22–JANUARY 19

With the sun shining in Capricorn all month long, you should feel especially pleased with yourself. Mercury, the planet of communication, enhances your inherent powers of persuasion—so try to get some influential people on your side. The new moon eclipse on the 25th inspires you to jazz up your social life a bit. Any financial decisions made now are important. The 30th brings you closer to someone you are beginning to love.

Aquarius

JANUARY 20–FEBRUARY 18

Your ruling planet, Uranus, passes from Scorpio to Sagittarius this month for a seven-year stay. This can bring some key career opportunities your way, so get rid of any self doubt and make the *most* of this period. Good news on the 7th will be old hat by the 9th, if you don't leap to action. The 17th is a perfect time to resolve a lingering conflict with a relative.

Pisces

FEBRUARY 19–MARCH 20

This month brings you into a completely new cycle as Neptune, your ruler, comes under the influence of Uranus, the planet of fame. You are suddenly less interested in glamour and more concerned with your rapidly expanding career goals. With Saturn, the stabilizer, in Pisces from the 1st to the 13th, you can work out a safe scheme for saving some extra money.

Aries

MARCH 21–APRIL 19

If you move quickly the first week of the month, particularly on the 4th and 5th, you can get dull chores out of the way before the full moon on the 9th floods you with social invitations you are anxious to accept. Use your good judgment midmonth to avoid over-spending—friends may initiate activities you simply cannot afford. Be wise.

Taurus

APRIL 20–MAY 20

Use the first seven days of the month to complete any projects that require assistance—by the second week, aides are less willing to be helpful. A last-minute offer on the 13th will enhance your social life, so *go* for it! The 16th brings good news and old friends to spice up your peaceful routine. A unique career opportunity arises on the 19th that you must consider carefully—above all, don't be hasty.

Gemini

MAY 21–JUNE 20

Do not get talked into signing anything until after the 5th, when Mercury, entering the versatile sign of Aquarius, makes you your most clear-thinking. You may find yourself in awkward disagreement with superiors on the 9th, but stand your ground until the 14th, when you are proven to be right. You enter an unusually creative but introspective period midmonth, which lasts until the 30th—use the time well.

Cancer

JUNE 21–JULY 22

If you spent last month daydreaming, it's time to get to work, and finish those projects that have been hanging too long. The full moon eclipse on the 9th inspires some practical planning for the future—try to work out an enterprising scheme to bring in some extra money by the 25th. It will come in handy the last week of the month, when out-of-town friends show up for a surprise visit.

Leo

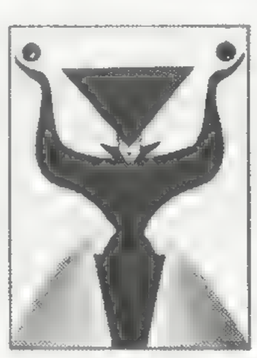
JULY 23–AUGUST 22

You have a tendency to be overly optimistic, which can cause some mild disappointment early in the month. Venus, the love planet, appears in Aquarius, your opposing sign, at midmonth—be prepared for some romantic squabbles that aren't resolved until the 25th. Make sure your work schedule doesn't conflict with your family life on the 30th.

Virgo

AUGUST 23–SEPTEMBER 22

Remember that old project you left unfinished last fall? You may be tempted to take it up again during the first week of the month, but don't bother. The full moon, on the 9th, brings a flood of interesting new assignments that require your full attention. Your efficiency level peaks from the 14th to the 24th. The new moon on the 25th stimulates a newfound self-confidence—and just in time!



Libra

SEPTEMBER 23–OCTOBER 23

The full moon on the 9th brings you back under the influence of your ruler, harmonious Venus. This should make the month both happy and calm. A suggestion from an old friend proves valuable on the 14th. A career nudge from an associate on the 17th will be helpful if you take the initiative to follow up on your own. The new moon on the 25th revives an old dream. On the 30th—it may come true.

Scorpio

OCTOBER 24–NOVEMBER 21

Your ruler, Mars, enters the socially minded sign of Libra on the 5th, to stay for several months. This tosses you into an unusual period at work, in which you are constantly dependent on others—with no feeling of individual responsibility. You can make the most of this trifling situation, however, if you cooperate, and impress others with your ideas. From the 26th on, everything will start to go your way.

Sagittarius

NOVEMBER 22–DECEMBER 21

Uranus, the planet of fame, enters your sign for a seven-year stay. This opens up a whole new world for you, bringing influential new friends and interesting new career choices into your life. If you were ever destined to make history—*now* is the time! Mercury brings unusual news from a friend on the 7th. The 17th is a special occasion with family members.

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YOUR LETTERS

(Continued from page 22)

touch nor are touched by the other person.

The solution is certainly not to direct millions of dollars into funding abortions, but to inexpensively take the time to instill values in our children that allow them to stand up and declare a wrong—and insist that they do. It is degrading to us as human beings to relegate this special teaching function to a bureaucratic government agency or our school systems.

As Ms. Rose points out, indeed everything Hitler did was legal. Likewise, we enlightened Americans have taken a simple Judeo-Christian truth/law "don't," perverted the meaning, and written the new law, "do." As justice prevailed upon Hitler and his nation for their legal excursions, how can we be audacious enough to think it can't happen to us?

Dr. Mary Eleanor Nicholson
Evansville IN

Not our type

I noticed the word "withdrawl" used four times in the third column on page 437 of the October issue of Vogue. Is this the modern spelling of "withdrawal?"

My reference is Webster's New International Dictionary, 1920. Please write me the name of a more up-to-date reference which confirms your spelling in order that I may be in fashion in my writing as well as my clothing, beauty, health, living, travel and culture. Thank you. Aloha.

M. Brown
Paia, Maui, Hawaii

Editor's reply: *Hang on to your dictionary! The rather Southern-sounding "withdrawl" is not a supermodern usage but the misfortunate creation of our computerized typesetting equipment, and proof was not seen by us until too late to make a correction. We apologize to William Bennett, M.D., who spelled the word "withdrawal" in his manuscript—four times.*

Talk about workouts

. . . In my opinion, your "Exerciser's Talk Test," (p. 598, September) stating that one should be able to talk comfortably while working out, sets women back five or even ten years, to where they are being told not to exercise "too hard." Ask Peggy Fleming (page 597) if she could "talk comfortably" while practicing for the Olympics. Ask any male racquetball player if he can "talk comfortably" while playing. Of course not. . . .

Don't tell us we must be delicate. A woman can be wonderfully feminine and still enjoy a strenuous workout, be it tennis, track, aerobics, basketball or weight-lifting.

A good workout is one of the most physically and emotionally satisfying experiences I know. Please don't limit us with antique philosophies.

Dee Roper
Los Angeles CA

Editor's reply: *Female or male—"over-doing" an exercise routine can leave you sore and exhausted. Jack H. Wilmore, Ph.D., professor of Physical Education at the University of Arizona and author of "The Wilmore Fitness Program" (Simon and Schuster, 1981) says: "The talk test is a way of monitoring the intensity of the exercise. If a person is breathless, can't speak, it's a sign that she or he is exercising at too high an intensity for present physical condition."*

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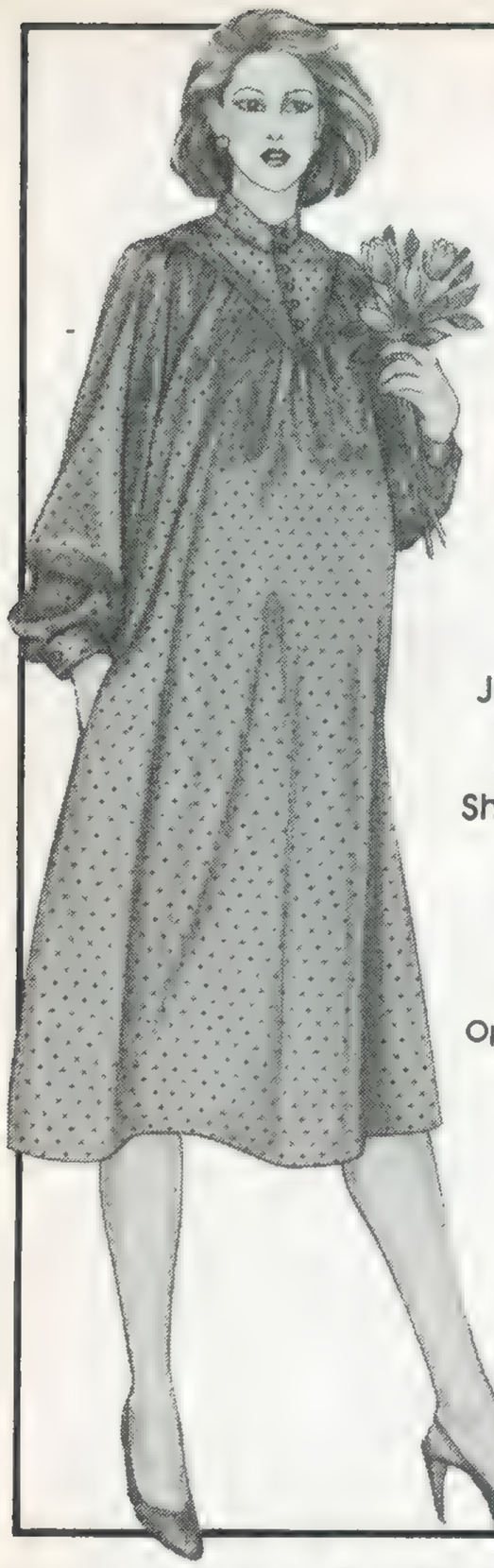

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SEXUAL HARASSMENT

(Continued from page 58)

most assuredly come up in a bar, if I sat there alone waiting for a friend. The word, or any of its humiliating equivalents, will come up again and again whenever I ignore the responsibilities of "my function," because it lies just below the innocent surface of girl-watching.

When the word was pummeled into my consciousness, it sent my thoughts backward and forward. They went backward to Miss Buxley, and the little insults that appear in more than fifteen hundred newspapers in forty-three countries, the thousands of mirrors just reflecting everyday life. I don't know how many little injuries have accumulated back there, over the years, to produce the deep wound of that word, how many pinches it takes to add up to a punch. But I do know, looking forward, where this small incident is leading me, what the word can tell me about my place on the sidewalk, what's ahead on the continuum of "my function."

> ***It felt as if he had forty hands, flapping all over me***

That's inevitably what happens when I'm punched by a word on a walk to the park: I wonder—what else? What next? Almost involuntarily, my mind turned to what-the-other-guys-do, what happens when the attitude of comedy is gone, when it is not the middle of the day on my own block. I thought of how Mort Walker, who doesn't want to hurt anybody, propels me in that fearful and dangerous direction. I turned quickly to go home.

"Innocent and basic . . . all men do it . . . girls don't mind it," I chanted to myself in rapid cadence as I hurried back. I pronounced the words with a heightened inflection, as if they were in quotation marks, as if they were unbelievable. The words ran through the heated forge in my mind, hammered into other meanings. Why was I hurling Mort's words back at him with such vengeance? Surely, he never intended them to hurt me. Why was I so angry with the self-effacing, uncomplicated man?

Because it wasn't just one day Mort Walker cost me. It was every day. And it wasn't just me. It was every woman. Some of us disguise the pain, protecting ourselves with an expression of imperturbability, or by limiting our eye contact to rolled-up sleeves on the streets. But underneath the blasé indifference, there is a great churning, a vast discomfort.

That's what I hurried back to tell Mort Walker. I wanted him to know that he plays a part in pushing me forward into psychological shame and physical abuse. I wanted the uncomplicated man to make the connections between his innocent cartoons and the terrible stuff the other guys do. I wanted the nice man to see his contribution, how his appealing characters trivialize the serious offenses to real women. And I wanted him to stop it.

Here's why: Because it hurts and it hurts and it hurts and it hurts. And because this time, there is a choice. ▽

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By Richard Alleman

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BONAIRE BARGAIN

For scuba fans, Bonaire is one of the world's top diving spots. Making this unspoiled Caribbean isle especially easy this season: nonstop charter-flight tours organized by Arthur Frommer, Inc. Providing round-trip flights plus seven nights lodging, these new packages cost from $499 to $599 for best island accommodations; available through April. See travel agent or page 99.

Final call . . . for one of 1982's great travel adventures—the "QE2" World Cruise. Leaving New York on January 17, the "Queen" will first-time in a number of exotic ports this year: Belém at the mouth of the Amazon . . . the Indian Ocean isle Mauritius . . . Penang in Malaysia . . . Bangkok. The whole cruise takes eighty days—but shorter fly/cruise segments—from ten days to three weeks—center on South America, the Indian Ocean, the Far East, Central America. Bonus: Depending on cruise length, Cunard offers free air fare—or liberal air allowances—on Pan Am. Contact a travel agent . . . now!

In-focus Going on safari in Africa? Bird watching in South America? Skin diving in the Red Sea? Instead of buying the highly specialized—and expensive—photographic equipment you might like to take along to capture your adventure on film, consider renting it. The New York firm Olden Camera & Lens Company hires top-of-the-line cameras, lenses, filters by the day, week, month. Olden also offers workshops on how to photograph everything from wild animals to sporting events to undersea life. For information, call (212) 725-1234.

Tokyo stay-tip: Miyako Inn—clean, modern, convenient. Small single rooms, from $30!

BERMUDA WAKE-UP

For early-morning joy on Bermuda, two island establishments—Warwick Riding School and Terceira's Stables—offer sunrise horseback rides. These two-hour jaunts—for novice as well as expert riders—cover beautiful hills, pass glorious bays, beaches, gardens. At the end of the trail: hearty breakfasts in country-house settings. Price: $24. For more Bermuda information, see page 99. (Pictured: Bermuda breakfast riders pausing above Warwick Long Bay.)

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TRAVEL

Love at first sight: St. Kitts and Nevis

Country-house living in the Caribbean

BY DESPINA MESSINESI

St. Kitts and Nevis, two British Leeward Island neighbors—generally spoken of in the same breath—reminded me of those two far-off Pacific beauties, Tahiti and Moorea. Like their South Pacific counterparts, St. Kitts and Nevis are lush and green with high volcanic peaks perpetually swirled by mist.

St. Kitts is pleasantly and properly British. Basseterre, its tiny waterfront capital city, has a dignified Court House, a stone Church of England, and a ravishing statue of Queen Victoria as a young girl draped in a pale-blue cloak.

The name Pall Mall seems incongruous for Basseterre's easygoing Pall Mall Square. Goats and mother hens trailed by baby chicks nibble the grass; women stride along the paths carrying tall bundles on their heads. On this same square, a handsome Georgian house—now being restored—will open as a restaurant this season.

On the Circus, St. Kitts's lively center with its own green Big Ben, *the* place where everybody meets is at The Palms—a jungly courtyard of shops and a restaurant. The '82 news, here, is the Kittitian Kitchen—a shop specializing in island goodies: jellies, herbs, ketchups packed in little earthenware pots made in Nevis. Nearby, the new shop A Slice of the Lemon—all white and mirrored inside—goes in for grand-luxe items at duty-free prices: designer-name perfumes, Penhaligan toilet water, leather goods, Val St. Lambert crystals, watches, silver and gold jewelry. Next door, PalmCrafts stocks cotton crinkly dresses, tot pinafores, straw goods.

The Palms' broad upstairs verandah/bar—set with a long line of snow-white wicker chairs—is a super people-watching spot. Beyond the bar, the Palms' white dining room—with high tray ceiling, fans, flowers, white wicker armchairs—is the best lunch/dinner place in town.

I was to stay on the northern end of St. Kitts at The Golden Lemon. From Basseterre, the drive there doubled as sight-seeing: we passed rivers, towns, humps of little bridges with English or French names that were reminders of the bloody eighteenth-century skirmishes these two countries had on—and over—St. Kitts. Before reaching The Golden Lemon, I had a quick look-see at the handsomely restored eighteenth-century fortress Brimstone Hill—courtyards, ramparts, and a stunning Palladian door leading to the citadel.

St. Kitts: 1800s' sugar-mill tower, above, now a guest suite at Rawlins Plantation

I was also fascinated by billboards that announced "Show her that you care, consult your Family Planning Board." St. Kitts seemed untarnished, untouristed. On spans of flat cane fields, remnants of sugar-mill chimneys stood out like ancient, lonely columns—and the abandoned circular mills themselves resembled chunky chess pawns. Hedges of yellow bells—wild flowers that flourish all year—grew everywhere. *(Continued on page 101)*

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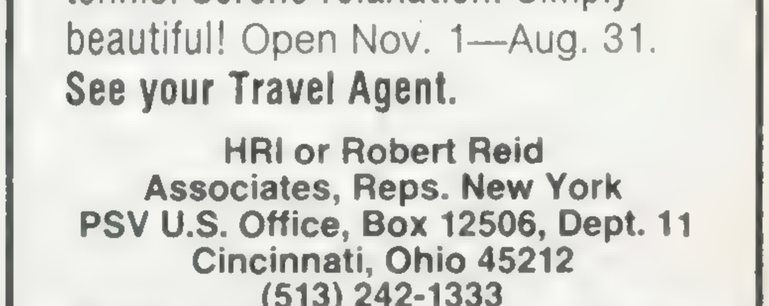
The Grenadines of St. Vincent, West Indies



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ST. KITTS/NEVIS

(Continued from page 99)

Flocks of egrets in flight swirled like pinwheel fireworks.

At one point in our drive, we had to stop for a tiny train—orange engine pulling some forty wagons loaded with cane across narrow-gauge railroad tracks. I suddenly thought I was at F.A.O. Schwartz's toy land!

Staying at The Golden Lemon, I felt as if I were a houseguest at a lovely large country house. It was quiet, informal, and civilized. Once I had arrived, I never left the premises. The white chaises and umbrellas on the lawn were totally inviting—and I preferred pool swimming to the volcanic-grey Atlantic beach outside the gates.

The Golden Lemon's half-dozen upstairs bedrooms with ceiling fans, louvered doors and windows opened onto a broad yellow verandah with islands of white wicker chairs and tables. Among the thoughtful details in my room were the modern reading lamp tucked between the canopied folds of the four-poster bed; the Thermos of iced water on the desk; flowers; a huge antique armoire; and, in the modern yellow bathroom, yellow towels and lemon soap. *Note:* No charge for laundry—returned beautifully ironed.

Breakfast on the verandah outside my door was a delight I shared with banana quits. The setting for lunch—and for tea and cookies, from four to five each afternoon—was a patio shaded by an enormous glossy breadfruit tree. After dark, the same tree twinkled with Christmas-tree lights as guests came together for drinks and nibbles of spiced popcorn and freshly roasted peanuts on the patio.

The Golden Lemon's splendid antique furniture—especially in the dining room—showed off even more during candlelit dinners. One evening, I sat at a mahogany table that was once in the officer's mess hall at Brimstone Hill. (Solid mahogany, I learned, is not susceptible to termites, the scourge of the islands.) Golden Lemon house rules: nonresident guests must reserve for meals; only guests over eighteen are welcome.

On a plateau about three hundred feet above The Golden Lemon, the dream of living on a working sugarcane estate comes true at Rawlins Plantation. Its new main house and housekeeping cottages—surrounded by gigantic flower beds and acres of groomed lawns—have the charm of a property in the English countryside; however the old stone windmill transformed into a modern duplex suite definitely anchors Rawlins in the Caribbean. At Rawlins, all "veggies," eggs, chicken, beef, come from the estate. Accommodations are limited to eight persons who have the run of the place: pool, horses for riding, trails for hiking. Above all, endless peace prevails here.

The next best things to living on a desert island with *tout confort moderne* (except telephones) are The Cockleshell and the Banana Bay Beach Hotel—two resorts on the eastern tip of St. Kitts at Banana Bay. What makes them so special is that they are accessible only by boat. From the Basseterre pier to Banana Bay, the trip aboard a dinghy with an outboard motor takes about an hour. Both of these Banana Bay guesthouses have ten rooms—as well as new owners who are busily revving up their properties geared to water sports and blissful beachcomber living.

Back in Basseterre, the thirty-room Ocean Terrace Inn—which everybody calls "OTI"—overlooks the harbor and serves some of the most delicious food in town. Standing on the fringe of town, OTI combines resort life—pool and deck—with city conveniences—air-conditioned rooms, mini-bars, TVs, radios. (Reservations at the restaurant are necessary.)

On guitar-shaped St. Kitts, Frigate Bay is the area along the long neck of the guitar. Here, only one mile of land separates the Atlantic from the Caribbean. Frigate Bay is also where a lot of new developments are going up—some built, some being built, and some in the planning stage. *(Continued on page 102)*

St. Kitts's Mount Misery seen from stone-walled garden of The Golden Lemon guesthouse

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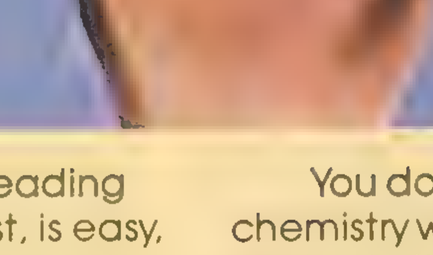

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ST. KITTS/NEVIS

(Continued from page 101)

Already in business, the Royal St. Kitts Hotel spreads over two hundred acres. It is the biggest, most complete resort on the island: eighteen-hole golf course, four tennis courts, pool—plus a terrace bar, restaurant, and a casino under a peaked Polynesian roof. Its two-story buildings circle a lake and provide a total of one hundred and thirty-eight air-conditioned rooms. On a much smaller scale, the classic spot on Frigate's Bay is The Anchorage—a very simple lean-to on the beach serving sandwiches, beer, grilled lobster. People come to swim and feast.

The new ferry *M. V. Caribe Queen (below)*, a screaming-green tub, leaves St. Kitts for Nevis whenever her passenger quota is filled—in my case, *ahead* of schedule. Since she was already SRO when I jumped aboard, I sat on the deck floor among anchors and wet ropes—actually the best seat on the boat—during the forty-five minute ride.

Nevis was love at first sight. I relished the confusion—vans, cars, crates, crowds—on the Charlestown jetty. On the drive to Nisbet Plantation, my island stayplace, shafts of oblique afternoon sunrays intensified the symmetry of coconut groves.

An obligatory halt to change my taxi's flat tire was a bonanza. I watched goats weeding coconut groves; shepherds herding flocks of sheep; stray hens scratching in tall grass; farmers on donkey back; workers, happy as victorious warriors, riding in open trucks. Males of all ages wore woolen caps pulled down over their ears. (It was just below ninety degrees.) People stopped to help, smiled, waved.

Nisbet Plantation was my first sampling of the handful of small guesthouses studding Nevis. The main house—built on the foundation of a great plantation house of another century—is only twenty years old. Still, it echoes the elegance of the eighteenth century. Especially grand: the view from the broad second-story verandah across thirty acres of coconut palms bordering a grassy avenue to the sea.

Dwarfed by tall palms, Nisbet's dozen cottages have one- and two-bedroom units with separate entrances, *(Continued on page 104)*

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(Continued from page 102)

small screened porches, bookcases of paperbacks, and ceiling fans. No charge for laundry: guests list the items they want laundered in an old-fashioned notebook kept on top of the hamper in the bathroom. *Note:* Unless guests keep identical schedules, back-to-back bathrooms in some cottages can be disturbing.

In the evening at Nisbet, everyone meets for cocktails on the verandah of the main house where drinks from the open bar are on the honor system. Afterwards, four-course dinners—served by candlelight at tables for four to six—begin with soup (pumpkin is a specialty), often end with a soufflé.

A tour around the tidy, spotless little island of Nevis is a must—and a delight. Houses, immaculately painted, painstakingly trimmed with shutters and gingerbread, are small as dollhouses. High in the hills above the sea, Gingerland is the pretty name for a small community where many Northerners winter in charming houses with pools circled by prize gardens where English roses bloom.

Gigantic breadfruit trees identify the turnoff to Golden Rock, a colony of ten cottages secluded by flowering hedges. Tennis court, pool, and an old sugar-mill chimney front the romantic shaded terrace of Golden Rock's main house.

Returning to the main road (it's twenty miles around the whole island), a bumpy lane leads to the mill-tower studio of a star Nevis personality, eighty-two-year-old artist Eva Wilkin. Thin, wiry, spry—and speaking with an English accent, Miss Wilkin creates, duplicates, sells island prints and sketches.

On the three-hundred-acre Zetlands Plantation, the boiling room of its former sugar factory forms the solid foundation for the main house and for a new, enlarged, glassed-in dining room. The old mill chimney makes a handy snack-bar by the pool. Six freshly painted and redone bungalows—chalk-white, inside and out—have new kitchens. The estate supplies milk, eggs, vegetables for guests.

My Nevis rambles turned up several reminders of Admiral Lord Nelson's most romantic Caribbean days. At St. John's Church at Fig Tree Hill, a registry records Nelson's marriage in 1787 to the widow Nisbett. A mile away, the private collection at the Nelson Museum—open to the public—is filled with Nelson memorabilia: Battersea, Staffordshire, Toby mugs; captain's chairs; Trafalgar-blue china dishes; and, since 1966, the guest book includes the royal signatures of Queen Elizabeth and Prince Philip, who stopped at the museum on their island tour.

With volcanic peaks swirled by mist, St. Kitts and Nevis recall the South Pacific

Montpelier House, where Nelson and widow Nisbett exchanged their wedding vows, is in ruin—but the remnants of the Montpelier Estate sugar factory have been incorporated into the Hotel Montpelier. The Great Room with its remarkable stonework walls has been carefully restored and now forms the hotel's long, elegant bar/living room—with bright Paisley cushions on cane settees and chairs.

An aged ficus marks the entrance to Montpelier; and beyond the old sugar-mill chimney wrapped in flowers, is the hotel's long blue pool. Guest rooms—in modern stone chalets—are large, uncluttered, and decorated in cool colors. At luncheon, I was served organically grown vegetables from the hotel's three-acre garden. My tropical-fruit dessert was a sensational blend of passion fruit, soursop, sugar apples, pawpaws, and mangoes.

Montpelier spreads across hillsides six hundred and fifty feet above the sea. To reach Montpelier's private beach below, the hotel provides transportation; or guests drive down themselves on rented Mini-Mokes, remembering to drive on the *left.*

Near Nevis' main town, Charlestown, I was enchanted by the ruins of the once elegant Bath House. Built in the eighteenth century because of the healing qualities of the hot mineral springs on the property, Bath House, today, has a haunting Wuthering Heights appeal. Equally enchanting—and in far better condition—Charlestown's Government House was spruced up this summer by Nevis officials who hoped (in vain) that Prince Charles and his Princess might visit the island during their honeymoon.

Downtown Charlestown has a happy bustle. On Main Street, everybody waves, says hello, smiles. Fat, turbaned women sit on the shady side of the street, sell odds and ends. The sensational store, here, is Evelyn's: it's a travel agency, newsstand, liquor store that also deals in canned things, cigarettes, postcards, prescription drugs, film, hardware, and more!

At the end of a garden path behind Main Street, Caribee Clothes Ltd. is a name known in top Caribbean resorts such as Caneel Bay, Peter Island, Little Dix, La Toque, La Calèche. The clean simplicity of style and fabric of the clothes sold here suits island living. At the nearby Caribee factory, a crew of fifty-one island women make, cut, sew, embroider in a workroom as organized as any Seventh Avenue operation.

On Nevis, shops and businesses close from noon to one. Then, everybody navigates to the Rookery, a lava-stone corner pub with a big open door. The favorite place for sitting is in the walled back garden under a huge flamboyant tree. In this news center of Nevis, it's talk, talk, talk, and a bit of rum.

My last day on Nevis, I tracked down the woman who had made so many of the huge ceramic flower pots, vases, ashtrays, and hurricane lamps I had been admiring on Nevis, St. Kitts, and St. Barts. She works in a shed near Nisbet Plantation. Her hand-molded pots, baked in a primitive oven, have charming, unpredictable irregularities of shape and color.

Cliffdwellers is the perfect name for the fourteen cottages terraced on a promontory one hundred and fifty feet above a great beach with pool, tennis, and snack bar. Guests living in Cliffdwellers' peaked-roof cottages with balconies, dressing rooms, writing alcoves are within easy walking distance of the main-house lounge and dining room. The steep path down to the beach is another story—but guests adapt quickly, don't complain, return season after season. Undoubtedly, practice helps. ▽

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VOGUE'S

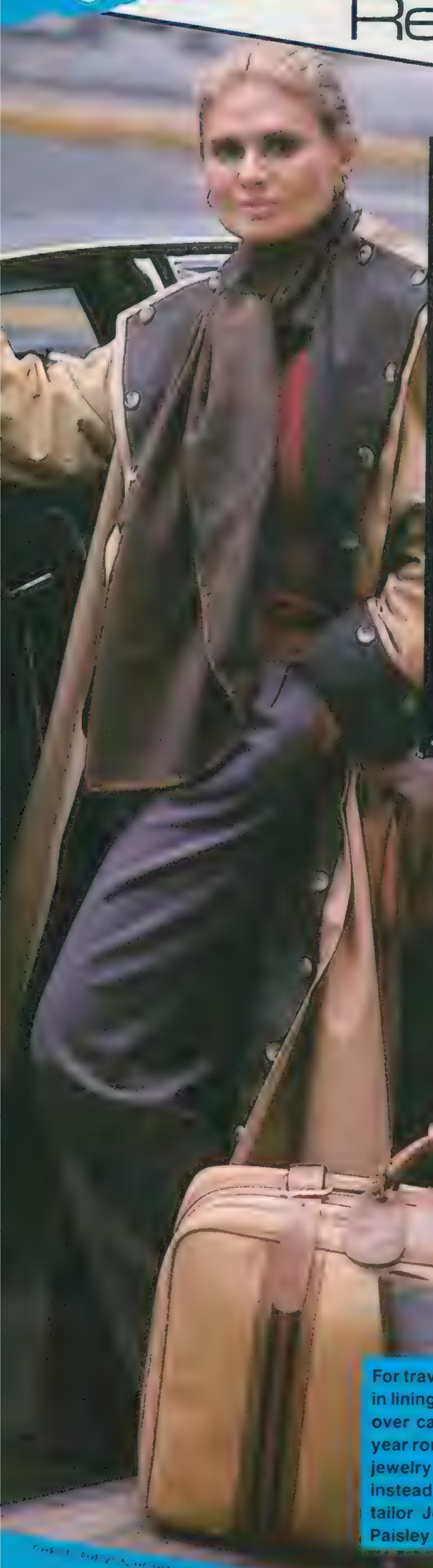
View

Four international women talk about their careers and views on style today

Edited by June Weir

Real-life dressing: Gloria Sachs

A successful American fashion designer, Gloria Sachs—who owns her own business and travels to Europe eight times a year to develop new fabrics—shares her thoughts about timeless dressing.



Top: Looking for new yarn colors at Paternayan, Gloria wears black wool pants and sweater under a white cashmere coat. At James Robinson, *above*, with president Edward Munves, she wears a velvet jacket, Paisley skirt, and tartan shawl.

feel clothing is a beautiful possession—one that a woman should enjoy for years," says Gloria Sachs, whose talent for creating timeless clothes is recognized by stores and customers alike. As Lord & Taylor's chairman of the board, Joseph E. Brooks, notes: "Once a woman buys a Gloria Sachs outfit, she becomes addicted. Her clothes have a 'forever' quality."

Well-known for her look of mixing antique Paisleys, ancient madder prints, plaids, and regimental stripes, Gloria Sachs has a strong point-of-view about fabrics.

"My fabrics don't exist. I create them. First, I research old fabric designs and redesign them. Then I spend weeks abroad working with craftsmen in Italy, Scotland, Ireland, and England developing my own hand-loomed knits, cashmeres, and silks.

"I find it fascinating how knowledgeable women are becoming about fabrics. Four or five years ago, women asked me for much more help in building their wardrobes. Now, women are more self-confident and they love to hear about the fabrics. I advise: watch the scale and the colors used in a print. If it's a subtle pattern in rich colors, you'll enjoy it for years." *("View" continued on page 109)*

For travel, Gloria finds a raincoat with a buttoned-in lining a "must." *Above:* She wears her raincoat over cashmere separates ("I wear cashmere all year round") and a Paisley scarf. She never takes jewelry on trips ("I don't want to worry about it"), instead she wears colorful scarves. Gloria and tailor John Silletta, *right*, lay out pattern for a Paisley blouse in her Seventh Avenue workroom.

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VOGUE'S

View

"Women who work want to wear a jacket during the day; it looks professional. A jacket that ends at the waist or hipbone is easiest to wear," believes Gloria. *Above*, she wears a black velvet jacket over muted plaid silk separates.

Gloria Sachs

(Continued)

admire other designers—especially Ungaro, Saint Laurent, and Valentino—but I seldom wear other designers' clothes. I love color, but bright colors demand so much of the woman. I find muted, not dirty, colors work best for me. Red is like an exclamation point—you have to feel 'up' to wear it. I prefer red accents rather than a total look. I never wear colored pants; I like grey, navy, or black trousers."

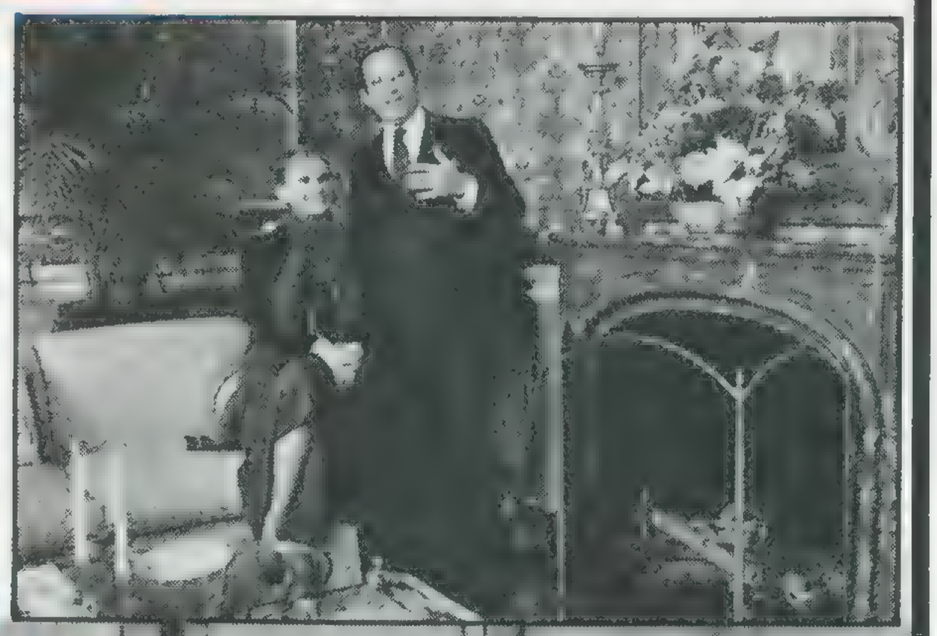
It's easy to understand Gloria Sachs's great interest in color and crafts when you see her paintings. She graduated from Skidmore College in Saratoga, NY, as a fine arts major, studied painting, then lived in Paris and Florence while continuing to study art. During that time, she sold fabric designs to furniture firms. After returning to New York, Gloria started on Bloomingdale's executive training squad. She stayed at the store for five years.

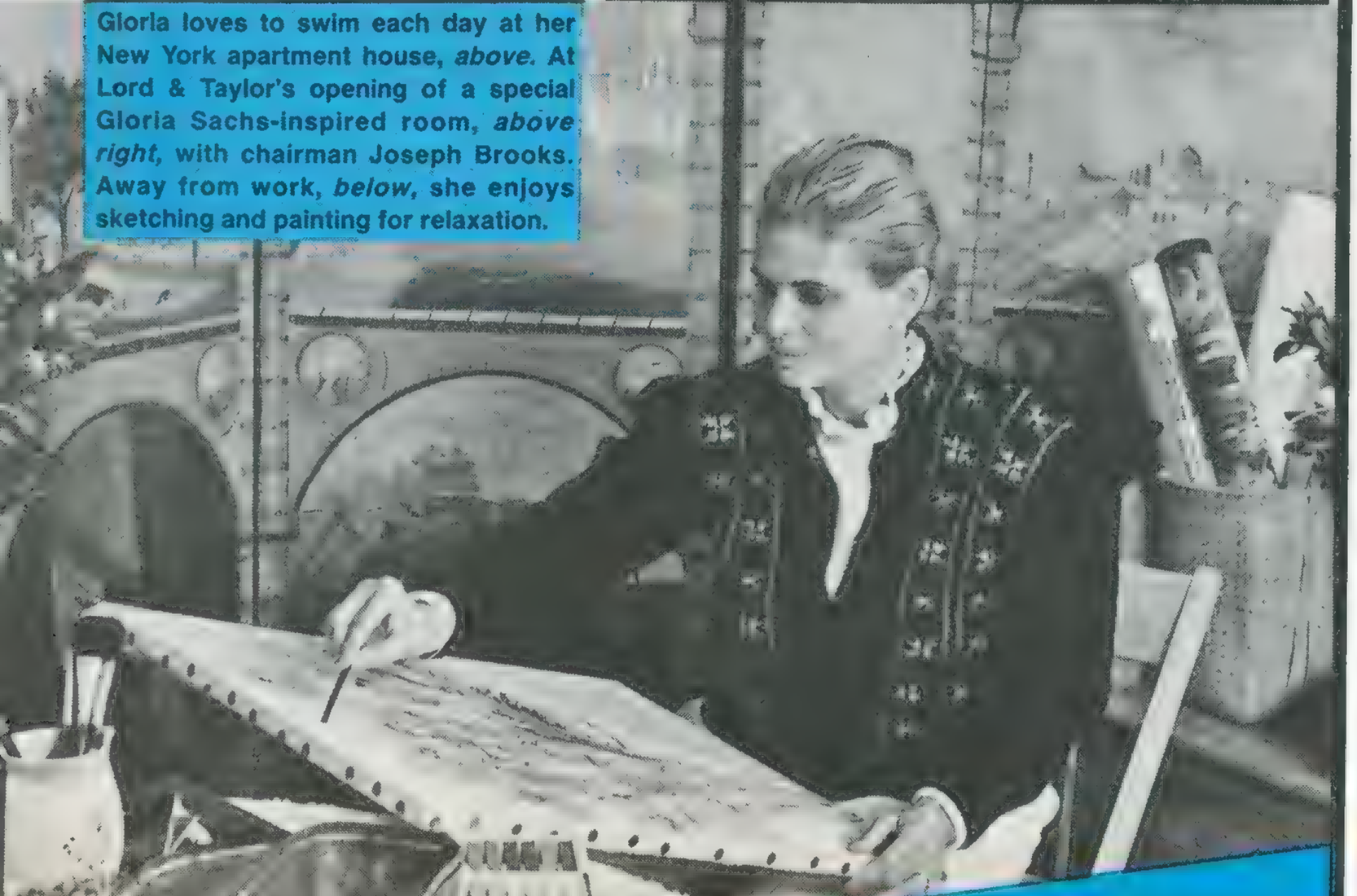
In 1970, Gloria started her own company. Today she's sole owner, employs twenty-five people, and sells her clothes to stores across the country. "I run the business, as well as designing the clothes. It never occurred to me that my company wouldn't be successful."

("View" continued on page 112)

CHRISTOPHE VON HOHENBERG

Gloria loves to swim each day at her New York apartment house, *above*. At Lord & Taylor's opening of a special Gloria Sachs-inspired room, *above right*, with chairman Joseph Brooks. Away from work, *below*, she enjoys sketching and painting for relaxation.





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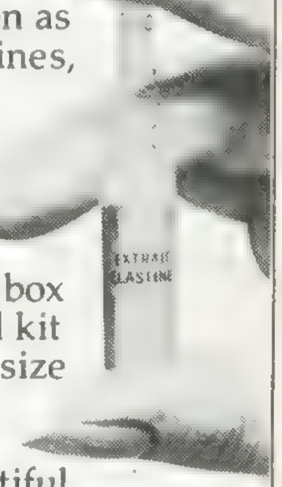

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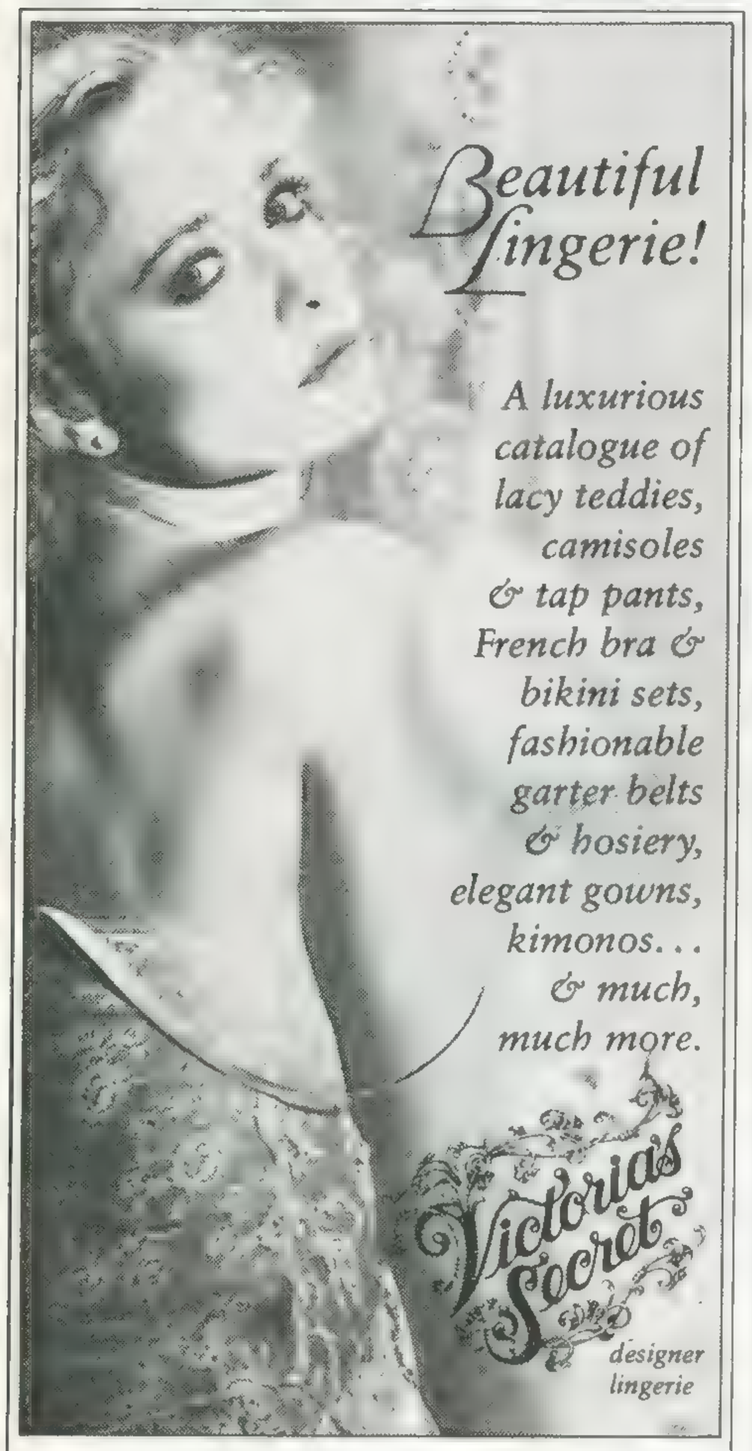
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VOGUE's View

The world of

Kai-Yin Lo

A busy career woman from Hong Kong who flies around the world twice a year with her jewelry, based on Eastern symbols in stone

ELIZABETH BAPTISTE

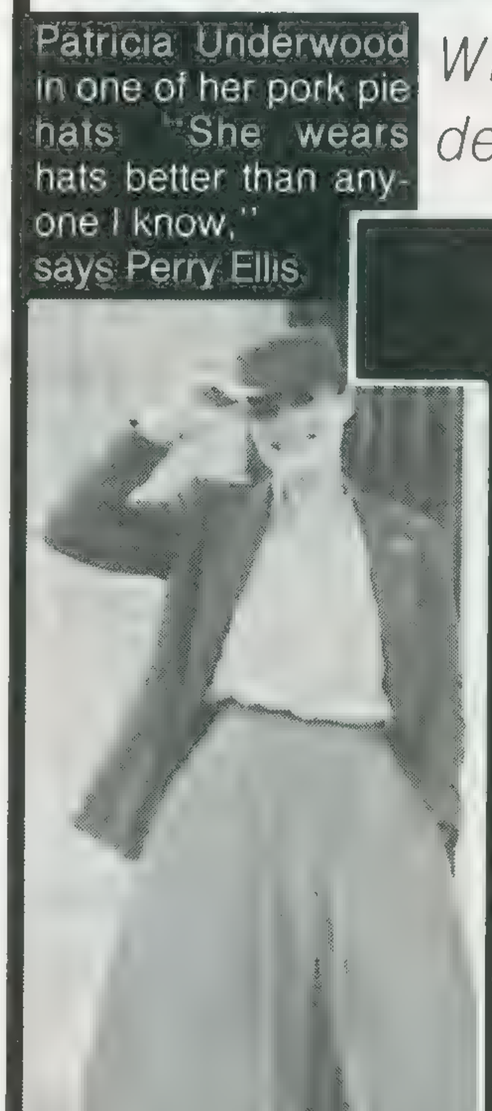
"Jewelry is very personal. You should keep it for years because the design is timeless"

Jewelry designer Kai-Yin Lo, above. An example of the versatility of her designs: a necklace of black quartz, onyx, and red jasper, right, takes a beaded choker for a different, dressier evening look, left.

PAUL AMATO

A FEELING FOR HATS

What happens when one of America's hottest designers teams up with a spirited milliner



Patricia Underwood in one of her pork pie hats. "She wears hats better than anyone I know," says Perry Ellis

They've always been *de rigueur* at Presidential Inaugurations and Royal Weddings but, for lesser occasions, hats almost vanished—along with little white gloves—in the late 'sixties. Now, they're beginning to appear again. Perry Ellis showed some of the most irresistible new hats with his spring/summer collection. Charming white felt fedoras with cut-off brims . . . oversized berets . . . cozy deep cloques. As Perry says, "These hats are like a punctuation mark with my clothes—a finishing touch."

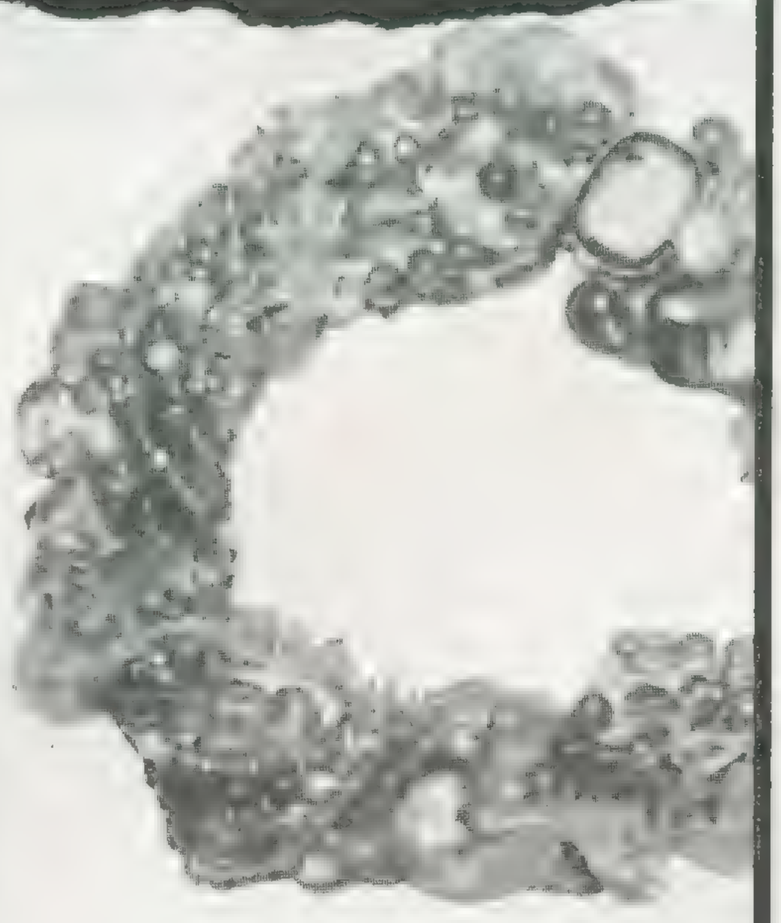
English-born Patricia Underwood, who created the hats for Perry's collection, has been a milliner since 1972, is well aware of what she calls "the peaks and valleys" of the hat business. "People today don't know how to wear hats," says Patricia. "It does take some courage. The fact is, other people notice when you wear a hat. It can make the wearer feel very self-conscious and uncomfortable. I myself don't like to wear hats indoors. Yet I firmly believe there is a hat for everyone—a hat that feels comfortable and helps to express the individual's spirit."

Patricia's hats are very spirited and—even more important—utterly wearable. She favors simple, untrimmed shapes and soft fabrics. "I like to work in fur felt best. It holds a shape well, yet can be manipulated. For summer, straw braid is nice too."

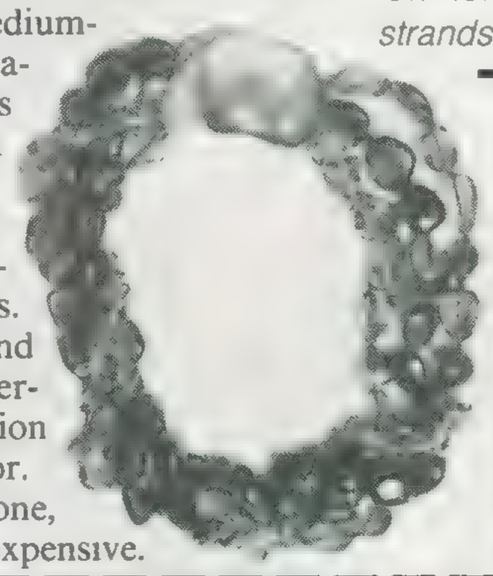
("View" continued on page 114)

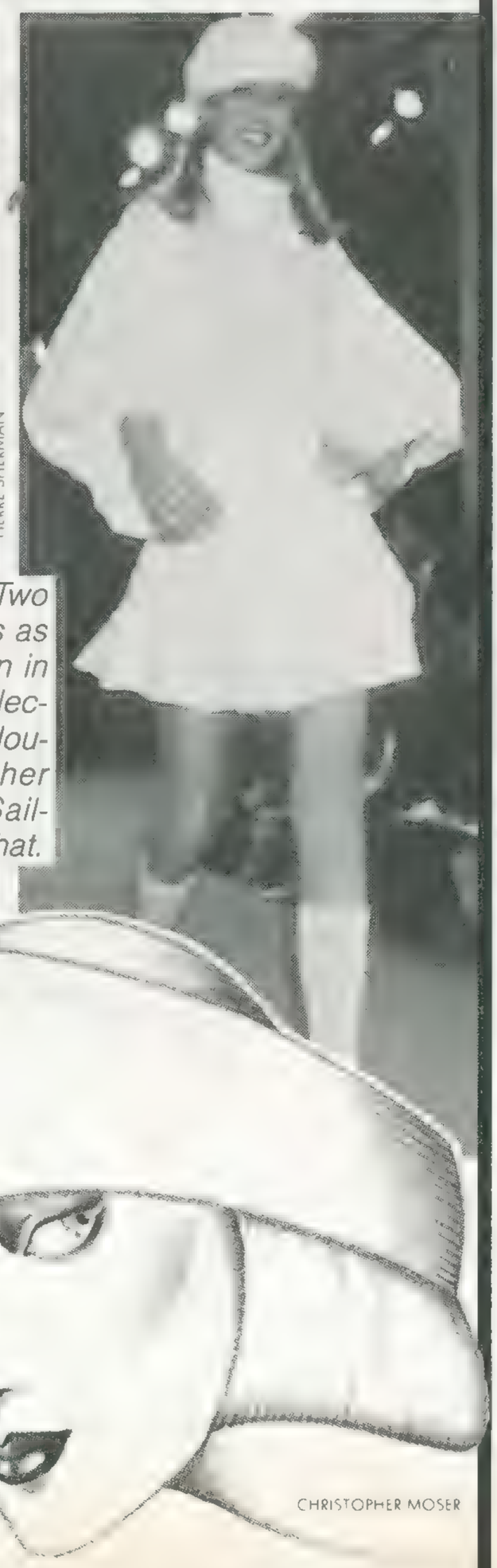
Dynamic Kai-Yin Lo seems to thrive on pressure. As the young president of her own company from the Far East, she thinks nothing about working hard on personal appearances in San Francisco, Houston, London, Venice, Monte Carlo, Bangkok, Manila, or New York, then, after work, dressing for dinner and going to some of the best parties in that town with her friends. Kai-Yin has already built a five-continent private and professional life with a customer list that includes Cartier, Harrods, Neiman-Marcus, Saks Fifth Avenue, Gump's, Bloomingdale's, and I. Magnin. This year, she designed necklaces and belts for the fall couture collections of Dior and Hanae Mori, too.

As a world traveler, Kai-Yin knows the needs of other women. Her jewelry is designed around simple, natural elements—little gold, no diamonds—so it's both good-looking and medium-priced. Based on ethnic Orientalia, her multi-strand necklaces of red or blue coral on black silk cord with pendants of red jasper go from day to evening. For extra glamour, Kai-Yin likes to layer her necklaces. "I like to combine both long and short necklaces for added interest. I do not follow a fashion trend, but I am inspired by color. Now, I'm working a lot in bone, because ivory has become so expensive.



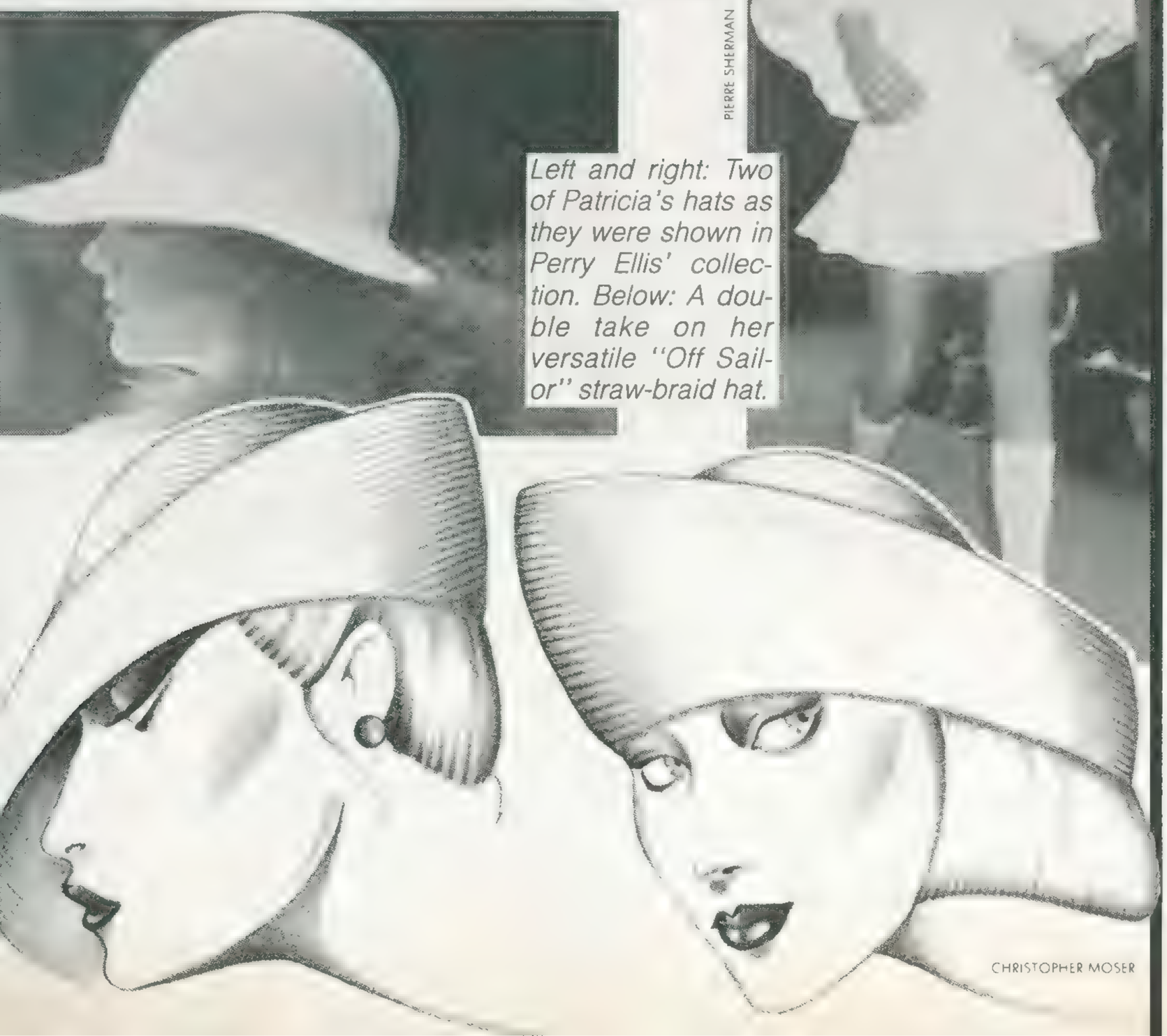
"I adore these necklaces," says Kai-Yin about the semiprecious peridot chokers (below left and above) twisted with different strands of colored stones and pearls.





PIERRE SHERMAN

Left and right: Two of Patricia's hats as they were shown in Perry Ellis' collection. Below: A double take on her versatile "Off Sailor" straw-braid hat.



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Andrée Putman in a black, white, grey outfit—her key colors

cart International, the furniture firm that Andrée Putman started in Paris with "re-editions" of twentieth-century classic designs, in less than three years has emerged as one of the most important forces on the international design scene. Andrée personally collected early Modernist designs by the legendary Eileen Gray, the architect whose pieces—including the Transat chair and the Satellite mirror—are reproduced by Ecart. Mme Putman also bought the rights to reproduce works by other great twentieth-century designers of the Modern Movement, including Catalan architect Antonio Gaudi, the Scottish Art Nouveau master Charles Rennie MacKintosh, the Dutch early modern architect J.J.P. Oud, and lesser-known but interesting talents such as French architects Robert Mallet-Stevens, René Herbst, and Michel Duffet.

"I'm always looking at things as if it were the first time," says Andrée Putman, whose friends and clients include Karl Lagerfeld, Yves Saint Laurent, and others in the fashion field on both sides of the Atlantic. Though her firm produces "re-editions" of the early 1900s, she is vitally involved with anything new taking place in Paris today. "I'd run to any part of town to see a new opening, a new person, or a new design. I've always been interested in action and making things happen."

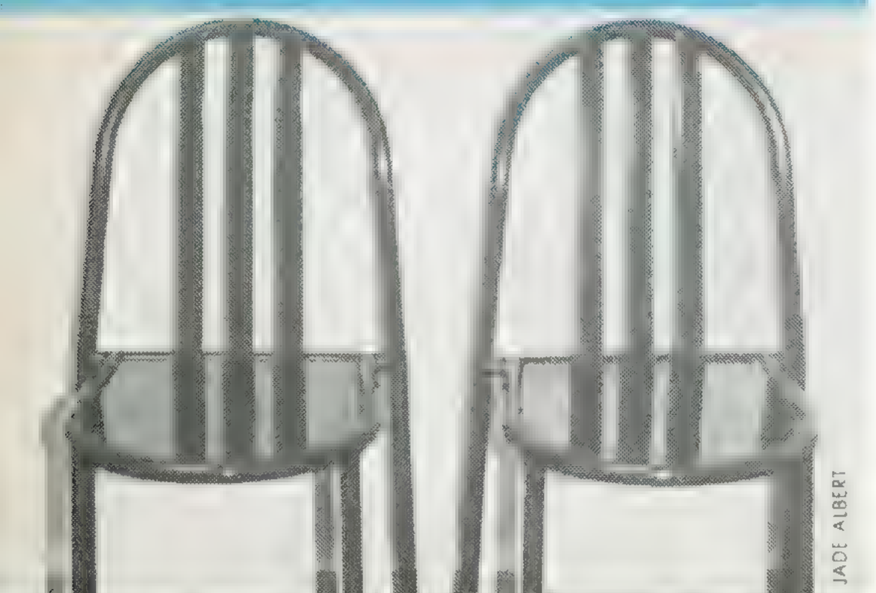
Andrée Putman's ability to recognize the new and mix it with classics is just what makes her style so intriguing. "People should be more daring and mix. You cannot like just one period. You can't wear just one designer's clothes, or else you look like a hanger. I collect old clothes and mix them with new ones. I have clothes by Karl Lagerfeld that I've owned for years and when he sees me wearing them he teases me. But I find it's like well-designed furniture—time can pass, but good pieces don't get old. That's essential for me."

("View" continued on page 116)

ELIZABETH BAPTISTE

Andrée Putman designed a room for Lord & Taylor, New York and filled it with Ecart's unique pieces: Eileen Gray's Transat armchair and "Centimetre" rug, above, and her famous "Satellite" mirror, below. Also above, Fortuny's desk lamp.

Above: The overall view of Andrée Putman's room for Lord & Taylor, complete with René Herbst's corded side chairs. Lacquered metal chairs by Robert Mallet-Stevens, below, come in black, red, and grey.



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Does your younger-looking friend know a special secret?

You know you're almost exactly the same age...you've seen her driver's license. You lead the same kind of life and she certainly doesn't have any more time to spend on her appearance than you do. But unaccountably she looks younger than you and, whenever you go anywhere together, you sense that other people notice the difference. Usually she shares her secrets. Where she gets those great-looking clothes at not-to-be-believed prices. Her closely-guarded recipe for carrot cake. Where she and her husband are going on their long-awaited second honeymoon. But she has yet to reveal her secret of looking younger.

She may be one of the millions of younger-looking women around the world, from Paris to Rio, from London to Bangkok, who have discovered the secret of a mysterious beauty fluid which can help them look younger. This beauty fluid, which can help you look younger too, is known in the United States as Oil of Olay.®

Smooth the beauty fluid lavishly over your face and throat. You'll know from the very first instant that the remarkable fluid is unlike anything you've ever experienced before. Oil of Olay is similar to the natural fluids plentiful in younger skin, fluids which must be in delicate balance for you to look as young as possible. Each precious drop penetrates quickly, working as a partner with nature to help replenish those vital fluids that time and the environment steal away each day. Watch your skin drink in the extraordinary blend of tropical oil and emollients. Oil of Olay disappears into your skin without a hint of greasiness, ever. Within moments your face feels silky smooth and satiny soft as dryness is eased away. You'll see a renewed radiance, a healthy-looking lustre you may have thought was gone forever. Even little wrinkle lines that make you look older than you like (perhaps even older than you truly are) virtually begin to fade from sight. From the very first day, you look noticeably younger.

How will your revitalized look affect you? Certainly it's a pleasure to see a younger-looking you reflected in the mirror day after day. And it's also nice to know that the change in your appearance is so noticeable to the people around you that someone will probably mention how marvelous you look. (Do you suppose your special friend will comment? And, if she does, will you tell her the secret you've discovered?) But perhaps one of the greatest joys of looking younger is the exhilarating feeling of confidence you get when you know you look your best.

Shouldn't you join the millions of younger-looking women around the world who make Oil of Olay an essential part of their daily beauty ritual? Gentle on the beauty fluid each morning after washing or cleansing, to help replenish the natural fluids you had so much of when you were younger and to help restore a delicate fluid balance so you may look younger. Again every evening at bedtime, to let your face luxuriate in its own moist climate during hours of sleep. Any other time your skin feels dry or taut, pat in extra Oil of Olay, paying particular attention to those telltale little wrinkle lines.

You'll discover that Oil of Olay is marvelous under makeup. Cosmetics... smooth on quickly and evenly over your softened skin and stay fresher-looking longer. And on those days when you like to let your skin breathe free and easy, without any makeup at all, Oil of Olay all by itself gives you a wondrously healthy-looking radiance.

Discover the special secret of Oil of Olay and discover how to look your youngest day after day.

BEAUTY SECRET

• When you'd like your face to have a hint of tint, without the coverage you usually get with a foundation, blend a few drops of Oil of Olay® Beauty Fluid into makeup in the palm of your hand before applying. Sheer perfection!

VOGUE'S

View

PEOPLE IN **FASHION** ARE TALKING ABOUT **WHAT'S COMING...**

Blouses: that take you into a new season... new lingerie pleasures...after gold and glitter, what comes next for night

What's coming? Wonderful new blouses, for one thing . . . and what's new is their sculptural sense. "Sculpture," in this case, simply means neater, cleaner: blouses with a bit more presence, perhaps, than we've seen for some time. Whether they're from Shamask, Ferrè, or Armani, Oscar de la Renta, Ron Leal, Liz Claiborne, or Calvin Klein, most of the best blouses, now, are linen, crisp cotton, or piqué; they're more "dressed" than a shirt but don't depend on a ruffle; often, they've a recognizable structure—a slightly extended shoulder, sculpted sleeve, or interesting closing at the neck. When they're in white, they're probably the one piece—now, in mid-winter—that's going to make you feel, when you're dressing, that you've somehow made a change. It's a change you'll feel immediately; in a white T-shirt . . . in piqué.

Safari season: As a look, the durability of "safari" seems endless; and that four-pocketed jacket style, this season, is showing up in a variety of reinterpreted ways: As a narrow "safari" dress at Cacharel, classic Ralph Lauren Roughwear jackets and pants, a Valentino for Carla Leather suède jacket. Saint Laurent works it as a suit: a safari jacket over a skirt. . . . In the same way that new pants shapes have made news in everyday dressing, new pants—bloomers, knickers, split slips—are some of the hottest lingerie pieces around. With a style that's fun—and strictly Victorian—young girls in lace-trimmed bloomers under their long full "Prairie" skirts. . . .
What will never see a running track? Ralph Lauren's new butternut jogger; soft, comfortable—and made in chamois skin.

Modern style: It's defined and redefined constantly; at times, you wonder if it ever changes much at all. In the early 1920s, Constructivist artists devised proudly "modern" dresses for post-Revolutionary Russian women; this winter, the German fashion house van Laack showed these designs newly made for NYC's Solomon R. Guggenheim Museum of Art "Art of the Avant-Garde in Russia" show. The fashion point: Constructivists, intelligently, designed short, narrow silk dresses in bold graphic prints. In effect, dresses that would fit into many of this spring's New York designer collections. And the dresses, for post-Revolutionary women, came complete with hip belts. . . . Are women growing taller today? According to the National Center for Health Statistics, the answer's yes. But, petite clothes-makers should note: They also report, at this moment, that 55 percent of all women in the United States are under 5 feet 4 inches tall.

"Blouses that are more 'dressed' than a shirt but don't depend on a ruffle"

Is there life after gold and glitter? Seemingly, yes: In the same way, for some seasons, that shots of gold or other metallics have given that extra punch to dressing for night, this spring it's beautiful—often remarkable—color that's giving evening clothes a special turn. Basically, you find two color schools now: vivid brights (often, two or more bold colors worn together) or dreamy soft colors—some of the best, with a silvery sheen. And that means in everything from full-fledged evening dressing—icy grey or peach silk pieces at Geoffrey Beene—to, for at-home, Ralph Lauren's knockout silvery blue suède skirt and top. . . . New thinking about color, too, is changing the business of lingerie these days—and making for some of the most irresistible pieces—of lingerie around. What's different? Raspberry-red silk tap pants, a chrome-yellow charmeuse teddy or a fuchsia charmeuse bra: Rich colors put with rich fabrics, that gives a new kind of flirt. . . . More lingerie flirt: people are talking about the "European" influence . . . and that's a style based on a certain delight, an insouciance, that owes more to Paris than Puritan ways. What it means, for most of us, now: more charming lingerie boutiques to shop in . . . more lacy, embroidered, appliquéd, or sheer lingerie pieces . . . more decidedly flirty pieces: tap pants, say, with legs that are high cut or have hems with a flip.

The look of jewelry now? After months when everything seemed richly burnished, much of the best jewelry now is coming with a cool, icy look. What's key are some new handlings of materials—sand-blasted silver, faceted or frosted Lucite, crystal, platinum—from some bright young (Marieluisa Stern, Mark Spirito, Mikal-Jon Montgomery) jewelry names. At spring collections, the jewelry—and the accessory—you often noticed first were earrings: With necklines that don't need (or can't take) more ornamentation, with hair often worn away from the face, earrings count. What seems newest: ones that drop a bit, ones big enough to be noted but not be noticeably excessive, earrings in cool silver, crystal, or pearled colors. For hot weather, they're a refreshing change.

—KATHLEEN MADDEN

You'd love to make your oily skin clear and shine-free. Now you can, in minutes each morning and night. With a program that's a real

PROBLEM SOLVER

To make your oily skin clear and smooth, you need to have a perfect balance of oil and water.

Now Charles of the Ritz offers a day and a night formula, each created under dermatological guidance, to balance oily skin. Two Performers that *work as partners* to give your skin a clear, shine-free finish.

Each day, apply T-Zone Controller to oily areas. This fragrance-free, dual-phase liquid barrier *prevents* oil breakthrough and shine for 8 hours. And it helps tighten pores for a smooth finish.

At night, apply Oil Dissolving Night Formula, a 100% oil-free, fragrance-free skin protectant that *dilutes* surface oils. So they can be easily and thoroughly removed the following morning.

Let a Charles of the Ritz beauty specialist help you choose the program that's just right for you. And help your skin outdo itself.

Charles of the Ritz

Prescribed SkinCare.
Fact. Not fiction.

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In minutes each morning and night, you can help your dry skin perform beautifully. With a program that's a real

FACE SAVER

To make your dry complexion look and feel smooth, your skin needs a perfect balance of oil and water.

Now Charles of the Ritz offers two Performers that *work as partners* to balance and protect dry skin. So thoroughly tested and effective, they've actually been classified as skin protectants by the Federal Drug Administration.

Each morning, apply Moisture Balancing DayCare. It *relieves* irritation, tautness and flaking. And becomes an invisible protector that lets you face the day confidently.

Each evening, apply Optimum Balance; a highly active moisture complex that *soothes* dryness and *relieves* chapping and peeling. Prevents dryness-caused wrinkles. Helps reduce aging caused by overexposure to the sun.

Let a Charles of the Ritz beauty specialist help you choose the program that's just right for you. And help your skin outdo itself.

Charles of the Ritz

Prescribed SkinCare.
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THE SECRET OF FINDING WHAT'S BEST IN FASHION NOW

SOMETIMES THE ANSWER IS ASKING THE RIGHT QUESTIONS

A good way to start a new year: by making fashion even easier to enjoy. The secret—knowing what's what right from the start: knowing how to find what's best and how to pass up what isn't, knowing what the real priorities are, knowing how to be selective.

And sometimes, knowing how to be selective is knowing how to ask the right questions; questions whose answers are more than revealing: answers that tell you everything you need to know about fashion now. The kinds of questions and answers that follow . . .

The first question—what about length? A question that's being asked with even greater frequency now. The answer is obvious: shorter lengths prevail day and night. Shorter being anywhere from just grazing the top of the knee, to a few inches above: knees, legs, and proportion determining the exact location.

Where you will see more variety and more options in length: for real hot-weather and summer dressing. Here, the question of length becomes a question of where, or what for—time, place, and climate being the decisive factors. And for country/beach/pool dressing, for relaxed dressing in and around a house, you find the shortest short lengths: the shortest tunics, skirts, dresses, and shorts. And you find the longest lengths: charming ankle-skimming white cotton skirts; long, clean, rugby-striped cotton knit dresses; pale-striped skirts with the prettiest white eyelet overblouses.

The second biggest change to watch? In a word, narrowness. A new narrowness. Its defining characteristics: a slightly easier, looser scale on top (but never anything too blousey or blouson in nature), or a narrower longer-line top. There's a definite focus on the hip or a new lowered waistline, with everything falling narrow and straight from there. Narrowness you find in the best new clothes: in the best pants and jackets. In the best new skirts—skirts that are not full or pleated or dirndl-y, but narrow-and-soft, with movement, sometimes with a slight "hitching" or sarong effect. In the best new dresses—which are narrow without ever being tight or clingy. **And it's a narrowness that has to do with a change in attitude as much as a change in line, with a difference in feeling as well as a different look.** Clothes are less excessive, less "decorated." The line is crisper, sharper; the fabrics are crisper, sharper. When you have that kind of line worked in those fabrics, when you have that kind of overall cleanliness, when you have legginess and the hip is held or the waist strongly defined—everything *feels* different: you feel very different in clothes, you move differently.

With those changes in mind, what are the accessories that make the most difference now? There are two . . . two key elements in dressing: a new belt and a new higher-heeled shoe. The first, a wider belt in leather or a woven material or in matte snakeskin or in a new matte-finish metallic. Sometimes bias-cut, always lower on the waist, or a wider belt that sits lower still—to hold right at the hip. Or a new narrower belt that just drops off the hip.

What helps to maintain the legginess, and to give it a lift—in every sense of the word—a new high-heeled shoe—more often than not, a higher-heeled sandal. A shoe in a brighter color—green, blue, persimmon, or in a new neutral—grey, green, sand, stone, or in a new metallic reptile. Always, a shoe worn with a sheer, tinted stocking—shorter lengths make that a "given."

What is the one piece that counts the most in dressing today . . . the piece to put your money on first? A blouse—no doubt about it, and no surprise either, if you've been following fashion. A blouse that can move under a jacket, but one that doesn't depend on a jacket for its presence. A blouse with more: pretty without being ruffly, clean without being shirty, often collarless, often white, sometimes in a bright color or in stripes, sometimes in suède (everything is "sometimes in suède"—a good indication of suède's continuing strength).

About the return of dresses . . . at this time every year, dresses suddenly revive—it's a phenomenon that comes with the approach of a warm-weather season. What's noteworthy this year: the extent and the seriousness of the revival. For real summer dressing: a surge of dresses—shorter, sharper, often in black and white, often striped, one piece or two. And starting now, a blouse and skirt that's the perfect two-piece dress equivalent. And there is—impossible to ignore—a dress at night—shorter, narrower, luxurious—the luxury coming from the richness of fabric and narrowness of line, not from glitter.

What are the proven shortcuts to changing a look, to making a fast difference in the way you feel? Makeup, first—it almost goes without saying. A new lipstick, a new blusher—an instant turn. The makeup color news—orange!—any way from palest apricot to brilliant coral. Other makeup delights: see-through, shimmered powders and creams, the sheerest foundations, pale offbeat eyeshadow colors.

Any new accessory gives you the same surefire lift. The best new accessories give you that and more—new ways to turn a whole look around. Whether it's one of the new belts or new shoes—which, for real summer dressing can be a brilliant multicolor flat sandal . . . a new earring—a rigid drop or oversized hoop . . . a new cuff—sleek, sculptural. Or it can be lingerie—a lacy black camisole, new bright-fuchsia tap pants, a lacquer-red silk petticoat.

What's happened to pants? . . . Something very welcome: the excessiveness, fullness, and often-gimmicky shapes that were part of the scene for fall/winter have been eliminated. Pants are more classic in shape, straighter in the leg, narrower from the hip, whatever the length—and you'll find knee, ankle, and full-length versions—everything from a perfect, sharp navy gabardine trouser to narrow knee-cropped trousers, to slightly softer ankle pants in striped silk.

What are the missing pieces for spring/summer . . . or pieces so different you hardly recognize them? For one thing, shawls and oversized scarfs—with few exceptions—have disappeared.

The most changed pieces: sweaters—which are now very unsweatery. Thinner, lighter, finer-textured, a sweater becomes a perfect little top: a silky knit sweater hemmed in lace with a cowl neck lined in silk—a top that can turn the whole look and feeling of a suit; a thin ivory knit pullover with an inset collar of black lace and rhinestones; a blouse-like sweater in white cotton knit—collarless, peplumed, charming!

The question of style . . . always the key question. And when all is said and done, style in a modern sense for a modern, active woman—a woman who does many things, who travels many places, who constantly demands more because more is demanded of her—rests on a delicate balance. A new fashion balance: clothes that are new but not trendy, imaginative without being too offbeat; clothes that come through in a way that's sophisticated, a little bit special without coming across as excessive; clothes that allow the woman who wears them to look attractive, to feel confident, to know she has it all together. Learning how to be selective is learning how to spot clothes like these. . . . clothes that truly symbolize modern style. The best examples—from designers all over the world—begin on the next page . . . and there's no better way to lead off an issue . . . a new year.

UNIVERSAL APPEAL

...WITH A STYLE

Suddenly, there's a new way of thinking about clothes and it's something that's happening everywhere. Within the context of fashion changes, a growing emphasis on clothes that symbolize something more. Clothes that represent a vital balance in fashion today: new without being newsy, imaginative without being trendy, sophisticated and attractive without being excessive in any way, appropriate without being dull. Clothes with enough of a difference and a little more. Clothes with style... with a universal appeal. And on these ten pages, the best: what looks terrific, what really works anywhere in the world, from designers all over the world...

In a suit: Yves Saint Laurent's unique redefinition of classic shapes. A new longer, leaner-but-softer safari jacket in khaki wool gabardine (about $890); deep-coral silk blouse (fabric by Abraham, about $420); and his shorter leather skirt—here, in brown at its leggiest (there are other—longer—short variations—about $570). All Saint Laurent Rive Gauche. Late Jan. at Saint Laurent Rive Gauche, Boutique Femme, NYC; Montaldo's; Sakowitz; Saint Laurent Rive Gauche, Oakbrook IL and San Francisco. On all ten pages: hair, John Sahag; makeup, Alberto Fava; background: the Trans World Airlines Domestic Terminal at Kennedy International Airport. Accessories, details last pages.

Den.s Piel

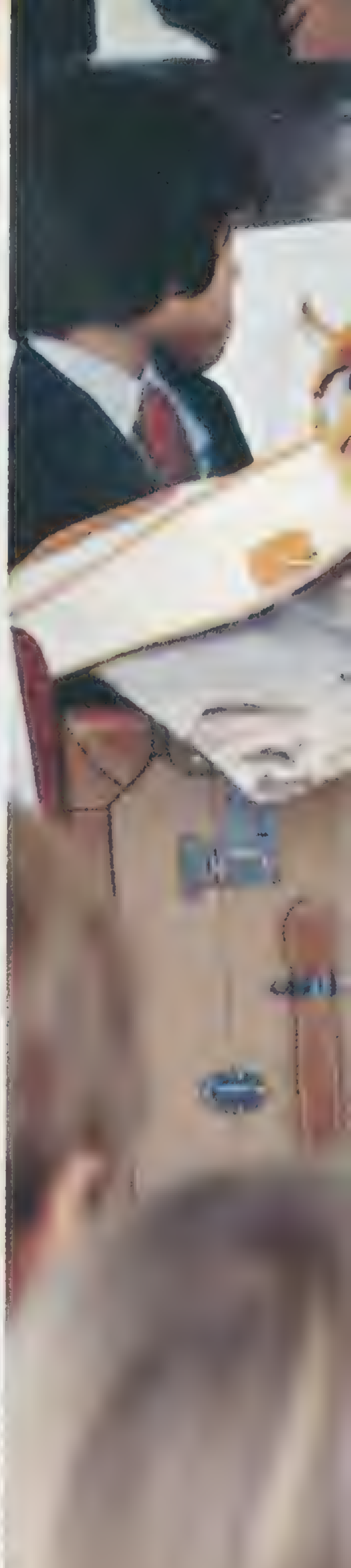
When a suit is more than a suit . . . at Geoffrey Beene, above, when it has the softest little jacket—small, collarless, totally unencumbered—in khaki gabardine; a darker gabardine button-front skirt. And—

the clincher—a khaki-gold "sweater" hemmed in lace, with a detachable cowl lined in pale-blue silk. Throw it on any scene, anywhere in the world, almost any hour—it comes through . . . and then some! About $1600. February at Bergdorf Goodman; Nan Duskin; Martha, Palm Beach and Bal Harbour; Neiman-Marcus. . . . A racier attitude, right, in Calvin Klein's turn on a navy wool gabardine pants suit . . . in the cut of the jacket—shorter, sharper, boxier (about $298)—in the easygoing straight-legged trousers (about $150) and pure white silk crêpe de Chine blouse (about $130). There's a definite classic quality, but it's heightened, worked on another level . . . and everything changes. February at Macy's, Herald Square; Hudson's; Barbara/ Jean, Little Rock AR; Frost Bros.; Giorgio, Beverly Hills. Chauffeurs in the crowd, from London Town Cars. The Chinese Shar-Pei: Tai-Pan. Details, next to last pages.

FACED WITH DAYS THAT MOVE FROM CITY TO CITY,
FROM APPOINTMENT TO APPOINTMENT,
A DIFFERENT APPROACH TO FASHION IS CALLED FOR . . .
SOMETIMES, A DIFFERENT APPROACH TO A SUIT

Denis Piel

STYLE . . . **WITH A UNIVERSAL APPEAL**



The answer at night, above, in a spectacular top—dazzling, very movable. Giorgio Armani's blue-and-black sequined overblouse—yoked, shirred through the shoulders, full sleeved—all the softness caught by a low, hip-riding sash.

Here, over his silver-y-blue cropped pants . . . a look that's as good as gold! Silk top, about $1735; silk/polyester pants, about $595. April at Bergdorf Goodman; Ultimo, Chicago; Neiman-Marcus; Sakowitz; I. Magnin; Lily Simon, Canada. . . . Perfect example, right, of day dressing that makes an easy transition into evening . . . dressing worked out with a very unique style—Emanuel Ungaro's new two-piece dress: wrap-front silk jacket in a floral on black-and-white geometric print; lapels of quilted silk with charming little appliqués; short skirt in black-and-white diagonally woven wool tweed. Top, about $795 (Rainbow silk); skirt, about $350. February at Emanuel Ungaro Boutiques, New York, Palm Beach, Bal Harbour, and Houston. Also at Loretta Blum, Dallas; I. Magnin. The TWA stewardesses, above, in uniforms designed by Ralph Lauren. Details, last pages.

IT ISN'T ONLY A QUESTION OF DAY DRESSING. THE SAME DEMANDS ON CLOTHES EXIST FOR LATE DAY, FOR EVENING, FOR EVERY ACTIVE LIFE STYLE.

Denis Piel

STYLE . . . ***WITH A UNIVERSAL APPEAL***

CLOTHES THAT TAKE YOU FARTHER,
THAT DO WHAT THE FAMILIAR
CAN'T ALWAYS DO . . .

Nothing could be simpler than a white blouse and black skirt, but the way Karl Lagerfeld does it, above, it isn't quite as "simple"—and it becomes a different option. His perfect white silk top—a clean, low V-neck, pointed lapels, small silver buttons (about $450) —held, narrowed by a very wide belt, and a side-slit black skirt (Stunzi fabric, about $430). All, Chloé. Late February at Saks Fifth Avenue, NYC; Neiman-Marcus. . . . What always works harder: a total look based on flexible pieces. From Sonia Rykiel, below, slightly unexpected pieces —all very narrow, small-fitting; her ivory knit coat piped in black (about $450); a lace-collared knit pullover (about $240); wool jersey culotte skirt (about $245). Saks-Jandel; Marshall Field's; Robinson's, California; Lily Simon, Quebec. Pullover and skirt at Bloomingdale's. . . . A new character to a dress from Perry Ellis, right— and it's irresistible in a warm-weather place, at night, at home. The narrowest white cotton knit with a wide stripe of hem, side buttons. About $300. Feb. at Bergdorf Goodman; Martha, Palm Beach and Bal Harbour; Halle's, Cleveland; Gidding Jenny; Balliet's; Frost Bros. Details, last pages.

Denis Piel

STYLE . . . ***WITH A UNIVERSAL APPEAL***

An unmistakable difference, above, that starts with the sharpness of Gianfranco Ferrè's navy wool gabardine suit—with its longer, narrower jacket, narrow-falling pants. But the real change is a matter of detail: his knockout top—a crisp white cotton piqué blouse, clean, collarless, sleeveless; and his new belt—very wide, very striped, to wrap and hold the waist, the line. Jacket and pants, about $1195; blouse (fabric by Christian Fischbacher), about $495. Late January at Bergdorf Goodman; Added Touch, Pittsburgh; Claire Pearone; Stanley Korshak, Chicago; Balliet's. Watch at Tiffany. . . . There's dressing at night . . . and there's dressing at night. And Geoffrey Beene's short dress, right, is the ultimate in modern terms. Perfectly simple, perfectly narrow black silk held by a low hip-wrapping ribbon sash, "cuffed" and hemmed in a splurge of white lace. Without a bit of glitter or gold or sequins—the most dazzling look in any room, anywhere. Taroni silk. About $1390. March at Saks Fifth Avenue; Nan Duskin; Rich's; Balliet's; Frost Bros. Men's raincoats by Burberry. These ten pages: hair, John Sahag; makeup, Alberto Fava; photographed at the Trans World Airlines Domestic Terminal, Kennedy International Airport. Details, last pages.

SOMETIMES THE DIFFERENCE—THE STYLE—TURNS ON THE WAY SOMETHING IS WORN . . . ON THE DETAILS, THE ATTITUDE

Denis Piel

what's ahead for wom

MARINA WHITMAN *is one of the highest ranking women in an industry not known for giving women rank. At forty-six vice president and chief economist of General Motors Corporation, she is a forceful, warm, frank woman who occupies her twenty-fifth-floor executive suite with ease. A New Yorker, she was graduated from Radcliffe College first in her class, got her doctorate at Columbia University, went on to a professorship in economics at the University of Pittsburgh—where her husband is a professor of English—and to stints in Washington, DC, on the Council of Economic Advisors. Following what she calls "the traditional pattern," she had her two children when she was in her twenties.*

Q: *From your vantage, how are women faring in industry?*

A: Things have changed. I don't have at all a sense that GM hired me two years ago because I was a woman—I think they hired me on a fairly specific set of credentials—but ten years ago, there weren't many women who had those kinds of credentials, particularly the background in government. Change is a cumulative matter. And it's particularly striking here, because the automotive industry is the manufacturing heartland of America, unlike certain industries like advertising, publishing, fashion, or merchandising, where women have played a substantial role for some time.

Q: *The face of industrial power is still male. Do you think it's inevitable that women take a greater share of the power?*

A: I don't know about inevitable. With the path we're set on, it seems very likely to me. I think GM is noticeably ahead in this respect. At GM Institute [an accredited college of engineering], a third of the students—780 out of 2400—are female. But, in general, given the kinds of jobs young women are being hired for now and the kinds of expectations that they have, and that other people have for them, either they are going to start surfacing at the top in significantly greater numbers, or something very socially traumatic is going to happen. You can't put toothpaste back in tubes.

I am part of a transitional generation. I did something for which there was very little precedent, very little social support. I went from being a freak to being a role model so quickly it made my head spin. But my daughter's generation will have it harder in another way. I grew up in an expanding economic universe—in the 'fifties and 'sixties, the sky seemed to be the limit for jobs, housing. . . . There's more of a sense of limits now. The growth rate has slowed down, though not as much as people think.

I'm personally convinced that the dual-career couples issue is really one of the coming questions, not just for corporate America but for employer America simply because a larger and larger percentage of talented people are affected by the question. In terms of enlightened self-interest, the issue has to be confronted.

Q: *Does it seem to you that women's advancement depends on affluence, on an expanding economic universe?*

A: Yes, I think that's right. Opportunities for any group which is not at the moment at the center of the economic structure depend on the sense that there's room for everybody. If you go into a period of decline—of contraction and of recession or depression—everybody pulls in their horns; a frightened society becomes a conservative society. To economists, that notion doesn't make much sense; economists don't believe that there is a fixed pool of jobs out there. But that is the kind of political and social environment you get in a contracting economic universe.

Q: *What do you see happening economically in the next few years?*

A: When I say the growth is slowing down, I am comparing it only to the un-

...en in '82?

Top women in eight spheres answer our questions about what's happening to women in the U.S.A. today:

"We may well be able to reduce our economic uncertainty, which will help women both as workers and as consumers"
--MARINA WHITMAN, VICE PRESIDENT AND CHIEF ECONOMIST, GENERAL MOTORS CORPORATION

"Young women today are career-oriented ... but realistic about the problems of combining work with family life"
--NANNERL KEOHANE, PRESIDENT, WELLESLEY COLLEGE

"We all want our clothes clean ... but not all household chores are done by women"
--RENA BARTOS, SENIOR VICE PRESIDENT J. WALTER THOMPSON, ADVERTISING

"Becoming involved in the political process is the most effective way to assure equality"
--KATHY WILSON, CHAIR OF THE NATIONAL WOMEN'S POLITICAL CAUCUS

(CONTINUED)

usually high rate of growth we had in the 'fifties and 'sixties; we came to think of the post-war rate as the norm, but it was historically almost unprecedented. The growth rate in the 'seventies, and I think in the 'eighties, will be slower, though not unusually so by historical standards. I see some early promising signs, and we may well be able to reduce some of the enormous uncertainty which has clouded our economic environment for so long now. That uncertainty is tough on everybody but it may be particularly tough on women because, traditionally, women are the major consumers, the major planners of the family budget and so confront the problems of inflation most directly. But I think there's a decent chance we will emerge to greener pastures once we get through this transition where we are trying something rather new and different. That can only be good for women and for everybody.

Q: *How are women affected by rising unemployment rates?*

A: In any period where the economy is slowing down, the industries that are hit the hardest are durable goods manufacturing, heavy manufacturing—populated largely by men. Services, where more women work, just don't decline. They may grow less rapidly, but they grow; and by and large, non-durable production is not very cyclically sensitive either. On the other side of that is the old adage of last hired, first fired: because women tend to be junior in the jobs they hold, when seniority is an issue they may well be the first to be laid off. So you have these two forces working in opposite directions.

NANNERL KEOHANE, *tall, clear-eyed and clear-headed, is forty-one, a mother of teenagers, and the newly elected eleventh president of Wellesley College, the only one of the original Seven Sisters colleges for women always to have had a woman at its head. Dr. Keohane gladly calls herself a feminist: A political scientist, scholar, and teacher (most recently at Stanford), she's a Wellesley (class of '61) graduate, holds a B.A.-M.A. degree (with a "first" in philosophy, politics, and economics) from Oxford and a Ph.D. from Yale. Her husband, Robert Keohane, resigned as chairperson of the Political Science Department at Stanford University to come to Massachusetts, this fall, with her. He is now a tenured professor of political science at Brandeis University and a fellow at Harvard's Center for International Affairs.*

Q: *What are college women concerned about now?*

A: I think there is a real concern with their futures . . . and in a more specifically career-oriented way, perhaps, than was true in the past. Most Wellesley women assume that they will work. A decreasing number are going to academic graduate schools; many are going to business schools, and many are going right out to look for jobs. They want jobs that will not be just something to tide them over until they get married; they are thinking about careers. They realize the job market is not very strong in many areas that women want to get into, and they have questions about a liberal-arts education preparing them for this. Employers themselves and graduate and professional schools, when asked about it, will often say, "The main thing we need is young people who know how to read and how to write and think and figure and who know their way roughly around a computer. We will give them the specific training they need."

Q: *Are young women realistic about what they'll be facing?*

A: Young people are realistic or even sometimes paranoid about the job market. They may not yet have thought through the best pattern for all the things they'd like to do. They want to be able to work and have productive work and be recognized for it; they want *(Continued)*

Q what's ahead for women in '82?

(Continued) to think about getting married and many of them, not all, very much want to have children. But they know that nobody can be superhuman, and the message that you can have it all without a nervous breakdown is just not what they believe. As they think about marriage, they're aware that they can't put off the decision about how they're going to combine these things. They know they have to think these things through with a potential partner. I think it's very realistic and very wise.

Of course, we also need to make sure that *men* are thinking about these things. A Stanford survey of alumni showed that something like 60 percent of Stanford women expected to combine a career with marriage and yet only 30 percent of Stanford men expected their wives to have a career. There's a gap.

RENA BARTOS, *senior vice president and director of communications development for J. Walter Thompson, one of the country's largest advertising agencies, is the acknowledged expert on media images of women, men, and assorted other consumer groups. She conducts "a constantly evolving study of social change and social issues," she explains, "tracking and analyzing how changing attitudes affect life style and, in turn, product and media use." But she is more than a mere observer; she is a force for change. A frequent speechmaker and author, she prods the advertising industry to reflect the new roles of women and men in commercials.*

Q: *How much real change do you see in media images of women and men?*

A: In the last ten years, there have been enormous changes—more in print than in TV. I doubt very much if ten years ago anyone would have advertised seriously to women as business travelers, as potential customers for financial products and for banking. Recent advertising for liquor, for instance, recognizes that women make their own decisions, that they're not just flibbertigibbets or decorative objects in an ad aimed at men. There's been change in both editorial and advertising approaches to fashion and cosmetic products—a new approach which is not totally geared to an impossible glamour and which is not implying that a woman's only purpose is getting and keeping a man. It isn't that there's not a great deal of implied sexuality, or implied need to be attractive, but the motivation is an affirmation of a woman's own sense of herself—*she* feels best when she looks her best—rather than dependency.

Q: *On the other hand, are we in for much more of the buttoned-up career woman in ads?—the woman with pulled-back hair and an attaché case?*

A: We are seeing a new cliché—the woman who "dresses for success"—and I think it's ridiculous. One of the issues we examined in a recent study of advertising to women was: When you communicate with a professional career woman, do you have to show a lady with a briefcase? Our answer was no. Such women respond very positively to advertising that features housewives, if the underlying attitude is one they can relate to.

We plan to do a similar study of the over-forty-nine market, to find out to what extent older people reject advertising that shows younger people, how they feel when they see older people. Advertisers tend to define target audiences for both men and women with forty-nine as the outer limit—as though we all fell over the edge after forty-nine. But some of the most promising consumers—the most productive markets—are in that group, particularly among the sector I call the "active affluents." They tend to be at the peak of their earning, and they tend to be in the empty-nest situation and so are free to do all kinds of things younger couples can't. About 60 percent of those active affluents who are married are two-career couples. They're a growing market and people are beginning to recognize it.

Q: *What's happening with advertising's image of women as mad housekeepers?*

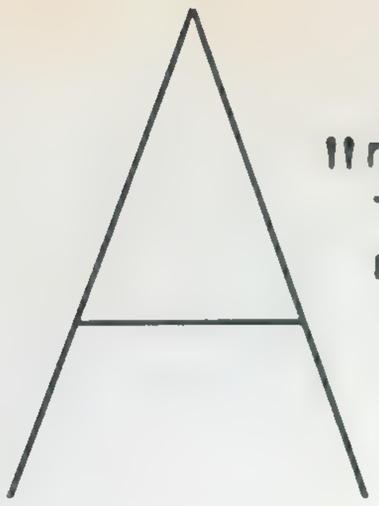
A: In ads only ten years old, you saw two housewives eyeing one another's wash over the back fence. These days, who could care? We all want our clothes clean, but we don't run around comparing our wash. And we have to remember that not all household chores are done by women. There's a great deal of sharing among the married couples. In the mid 'seventies, our studies showed that career women, not surprisingly, were getting more help from their husbands than housewives were getting from theirs. For my book [*The Moving Target,* to be published by The Free Press in March], I wanted to update that data. When the new numbers came in, we came to three generalizations. First, that all husbands claim they do more helping than the wives say they do. Second, the husbands of working women say they help more than the hus-

"The paths have been opened, but the thorns are still there. Women have to be ready to accept opportunities as they occur"
--MARIFÉ HERNÁNDEZ, PRESIDENT, CULTURAL COMMUNICATIONS GROUP

"Women the world over have demonstrated that they want abortion legal"
--FAYE WATTLETON, PRESIDENT, PLANNED PARENTHOOD FEDERATION OF AMERICA

"Women all over the country are building support systems for each other"
--SHERREN LEIGH, PRESIDENT, LEIGH COMMUNICATIONS

"Women's progress depends on the sharing by men and women of responsibilities for home and child care"
--FELICE SCHWARTZ, PRESIDENT, CATALYST, AND DIRECTOR, CATALYST CAREER AND FAMILY CENTER



"THE 'QUEEN BEE' SYNDROME IS FINISHED... TREMENDOUS ENERGY IS CREATED BY WOMEN'S SHARING OF INFORMATION, RESOURCES"

bands of women at home. And third, in the last couple of years, both the husbands of women at home and the women themselves claim more husband-help than before.

Q: *What do you see happening with women in the real world?*

A: Everytime I get a new set of numbers, I find there's a higher proportion of women in professions and areas that used to be exclusive bastions of men. There are more women in college now than men. I can't see how you can get back to the traditional life style—a breadwinner husband, dependent wife, and a couple of children.

One of the striking things I saw in some numbers recently was the higher proportion of adult men who are not working now, compared with a generation ago. There are men retiring, dropping out, seeking second careers, second activities—they have choices because they no longer have the burden of being the sole breadwinner for a family.

KATHY WILSON *(Kathleen Ann Higdon Wilson) is the newly elected (last year) thirty-year-old chair of the National Women's Political Caucus. She's direct, clear-spoken, and clearly a realist, a mother of a one-year-old daughter, and a Republican Feminist. The Caucus is, itself, bipartisan; it has fifty-five thousand members nationally and one goal: Explains Kathy Wilson, "The National Women's Political Caucus was begun in July 1971, as a political feminist organization created to increase the percentage of women elected to—or appointed to—political office. Because until women are making the laws and policies, we are not going to be assured equality."*

Q: *Have women made gains in election to public office?*

A: In 1971, there were eleven women in Congress; that's 2 percent. We now have 4 percent, which I can tell you is not enough. In 1971, women comprised 4 percent of state legislatures. Today, women comprise 12 percent; so in ten years we've tripled our numbers there. This month, the Caucus is unveiling a new—very specific—plan to increase the percentage of women in state legislatures. Its goal: 15 percent.

What we've discovered through this administration is that 12 percent is just not enough; and we're seeing, now, the repeal of the few existing laws for women. That's one of the reasons that we have always been adamant about the need for the Equal Rights Amendment. Because the current equal opportunities laws were enacted by Congress without the force of the Constitution, Congress can repeal those laws at any given time. We're seeing that today.

Women are running for public office in increasing numbers. In 1978, women gained 67 state legislative seats; 63 of those are Republican seats. The Republican party figured out a long time ago that women are very viable state candidates; they tend to win. The Democrats are now beginning to become serious about the recruitment of women candidates, both at the state and federal level.

The Reagan Administration is *appointing* women to public office in smaller numbers. The number of women appointed to public office has increased with every subsequent administration, regardless of party, except this Administration. Out of eighteen cabinet appointments, there is Jeane Kirkpatrick, the permanent representative at the United Nations. She holds a cabinet-level position, but it's not a cabinet seat. Of 367 administrative appointments to date, only forty-three are women. We have Sandra Day O'Connor; but, in addition to Justice O'Connor, of the fifty-three people who have been confirmed or nominated or are under investigation for judicial appointments, only three are women. But if you look at the election figures, women were instrumental in electing President Reagan; women have indeed the power to make a Presidential election today. What we're working toward is that realization of that power. Women have to get to a point where, at the negotiating table, they are able to say, "If you don't give us this, we'll take this away from you." We're not there yet because we've not yet demonstrated nationally that we are capable of coalescing and voting together.

A reasonable objective is for women to wake up and become involved in some way in the political process. I would suggest that the political process is the most effective way to assure equality, and I would suggest that women join a local political group. Women have to support a candidate who's going to represent their views, whether it be on the city council, the school board, the state legislature, or in Congress and help that candidate win.

MARIFÉ HERNÁNDEZ *is the president of the newly formed Ogilvy and Mather public relations company called Cultural Communications Group, a timely venture that, as U.S. government support for the arts recedes, seeks to bring businesses into the arts world in ways that will benefit both. Now on the board of NYC's Metropolitan Museum of Art after having had "not just one career or one life but many," Ms. Hernández brings with her experience as director of community affairs for NYC's WPIX-TV, where she created cultural programing and produced and moderated the show "New York, New York," and as a board member of numbers of arts councils and arts projects, including those related to her homeland, Puerto Rico. This slim, strikingly attractive woman, who acquired the art of holding the stage when she studied at Actor's Studio, served as United States Department of State Chief of Protocol in New York, a role in which she used the city's cultural resources in entertaining visiting heads of state. She has also lived and worked in Europe and South America.*

Q: *What's happening to women in the arts? Did government in recent years increase their opportunities—and will they be the first victims of cut-backs?*

A: In the U.S., women's first involvement in the arts was on the philanthropic side. Women are natural do-gooders and have a talent for fundraising. In this way they wielded considerable power, even though there was no woman head of a major museum until Lisa Taylor took over at the Cooper-Hewitt Museum in New York in 1969. When the various governments became involved, there was a conscious effort to include women; women worked on the arts in relation to social services and community problems: such projects as teaching people to read through the arts or school programs to raise the identity levels of blacks and Puerto Ricans through filmmaking, photography, music were started by women. Now, less federal support for the *(Continued on page 226)*

PARIS

MILAN

SUDDENLY, EVERYTHING FEELS DIFFERENT...

What has happened this season in the best collections has to do with a change in mood... It's a difference that begins with a narrowing of line; clothes are less excessive, they move more freely, and, *feel* different on the body. Tip-off to the news: the legginess that comes from shorter lengths; the smallness of a held-in waist, or hip-wrapping. And there's the kind of prettiness that's more subtle than ruffles and flourishes..., coming from wonderful blouses, from a new use of color—irresistible, clear brights and white and black—and from charming tiny prints. On these twenty-six pages, a special report on the key differences, the new feeling in fashion...

The move to, a narrower, leaner line: here, in a new suit . . . charming, unexpected, much smaller: **Saint Laurent Rive Gauche,** navy wool grain de poudre spencer jacket, edged in black grosgrain, about $825; poplin shorts, about $165; white cotton blouse with small ruffles, about $285. Late January at Bloomingdale's; Saint Laurent Rive Gauche Philadelphia, Washington, DC, Chevy Chase and Fort Lauderdale; Neiman-Marcus; I. Magnin. Here, at Au Grand Comptoir, Paris. Hair, throughout these pages, Christiaan; all makeup, Tyen of Paris. Details, see last pages this issue.

PARIS/MILAN: A DIFFERENT FEELING

Arthur Elgort

In a dress—and there are many this season—the narrowness of lean, spare lines . . . a shorter length . . . raciness. *Opposite:* **Ungaro's** above-the-knee, pinstriped wool crêpe in black-and-white, slightly bigger on top. About $695. February at Bergdorf Goodman; Saks-Jandel; Balliet's; Loretta Blum, Dallas; Amen Wardy, Newport Beach CA; Emanuel Ungaro Boutiques, Palm Beach, Bal Harbour and Houston. . . . At the waist, *right,* the widest belt in the brightest color, from **Karl Lagerfeld for Chloé**—yellow patent cinch belt/blue "snake" overbelt on his black cotton halter dress, about $1150. Late February at Saks Fifth Avenue, NYC; Neiman-Marcus. Hair, these two pages, Klaus of Alexandre of Paris. Details, see next to last pages this issue.

t starts with

a new narrowness...

a different way

of holding the body

PARIS/MILAN: A DIFFERENT FEELING

Arthur Elgort

"Romantic" as a modern feeling... colorful or sharp...

Ungaro's modern romanticism, *opposite*—his always incredible mix of prints, textures . . . now with brighter color . . . and narrow. Brilliant-yellow print silk crêpe de Chine two-piece dress (blouse, about $550; skirt, about $525), "matching" longer jacket in quilted striped silk, about $975. Fabric, Rainbow. February at Emanuel Ungaro Boutiques, New York, Palm Beach, Bal Harbour, and Houston. Also at Nan Duskin; Barton Sligh's; Loretta Blum, Dallas; Creeds, Canada. Hair, Klaus of Alexandre of Paris. . . . Or, in a special blouse, *right* —**Gianfranco Ferrè's** signature blouse in white silk organdy (Taroni). Held—narrowed—by a wide-wrapping belt with new straighter pants. Blouse, about $450; navy wool gabardine pants, $395. Late January at Saks Fifth Avenue NYC; Balliet's; Charles Gallay, Beverly Hills; I. Magnin. Hair, Christiaan. Details, last pages.

PARIS/MILAN A DIFFERENT FEELING

The prettiest blouses—collarless, crisp-feeling, refreshingly clean . . . especially in white. *This page:* **André Laug's** white cotton piqué scooped-neck blouse with black pinstriped wool gabardine trousers, about $1595. Martha; John Baldwin; Harzfelds; Holt Renfrew of Canada. Hair here, Christiaan. From **Karl Lagerfeld for Chloé,** always a special way with tops. *Opposite,* his new sweater handled" like a blouse—charming, bare, un-sweatery. White cotton knit peplum sweater, about $550. White cotton piqué culotte, about $495. Late February at Saks Fifth Avenue NYC; Rich's; Neiman-Marcus; I. Magnin. Hair, Klaus of Alexandre of Paris. Details, see last pages.

Arthur Elgort

louses have changed...

and tops—

everything is slightly

unexpected

PARIS/MILAN. A DIFFERENT FEELING

Legs, legs, legs . . . all ways, all over. And, the delight of bareness at night . . . *Opposite,* **Valentino's** party-dressing: a small-fitting bodice . . . knee-skimming flounced skirt . . . black "lace" legs. Sheer black silk organdy and charmeuse dress (fabric by Taroni), about $2600. Available in late March at Boutique Valentino, NYC. Location: Le Train Bleu restaurant, Gare de Lyon, Paris. . . . And from **Saint Laurent Rive Gauche,** *this page,* more legs . . . and bareness: slinky-sexy . . . spirited . . . young. Royal blue silk/satin sleeveless tank (fabric by Abraham), about $220; red suède short skirt with fringe, about $485. Late January at Bergdorf Goodman; Saint Laurent Rive Gauche, Washington, DC and Chevy Chase. Location: Au Grand Comptoir, Paris. Reflecting the mood—young, upbeat—Rive Gauche fragrance. All details, last pages this issue.

Arthur Elgort

a

leggier way to feel

day and night...

a racier beat

Arthur Elgort

It's a matter of line: of narrowness . . . of legs showing. *Opposite,* a new view, from **Saint Laurent Rive Gauche,** of his classic "smoking"—as a sexy little dress, in black striped wool gabardine. About $960. Late January at Saks Fifth Avenue, NYC; Balliet's; Saint Laurent Rive Gauche, Atlanta, Palm Beach, Oakbrook Il and Scottsdale AZ. . . . Or, *right,* his provocative tunic-and-skirt dressing . . . updated. The shortest versions of his now-classic leather skirts, arrow-narrow, "balanced" by wide-shouldered, hip-tapering tunics. Skirts in forest green and Burgundy, each about $550; wool jersey tunic in turquoise and navy, each about $220. Both outfits available in late January at Bergdorf Goodman; Hattie; Montaldo's; Saint Laurent Rive Gauche, Short Hills NJ, Coconut Grove FL, and Beverly Hills. Here, at Au Grand Comptoir, Paris. Fashion details, last pages.

The most glorious blouses, from **Valentino** . . irresistible, neck-wrapped with lace. With all his charming "extras." *Left to right:* Cream tattersall crêpe de Chine (fabric, Canepa), front-tucked, about $529. Saks Fifth Avenue, NYC; John Wanamaker; Montaldo's; Balliet's; Swansons on the Plaza; Frederick & Nelson. . . . Black-and-cream striped silk jacquard blouse (fabric, Braghenti), about $560. Saks Fifth Avenue, NYC; Valentino Boutique, Washington, DC; Sakowitz; I. Magnin. . . . Ecru silk blouse, inset with lace (fabric, Taroni), about $495. Bloomingdale's; John Wanamaker; Valentino Boutique, Washington, DC; Martha, Palm Beach and Bal Harbour; Sakowitz. All, available mid-February. The setting, Hôtel de Crillon, Paris. Details, last pages.

Arthur Elgort

Captured:
all the charm of being in
a beautiful blouse

The mood of a dress, as **Sonia Rykiel** sees it—*right,* in two narrow pieces, in white, with a touch of black: a wool/angora sweater, inset with lace, over a pleated wool jersey skirt slit to the hip. Top, about $198. Skirt, about $270. Barney's, NYC; John Wanamaker; Saks-Jandel; Martha, Palm Beach and Bal Harbour; I. Magnin, Seattle; Eaton's of Canada . . . . The start of **Sonia Rykiel's** show: pants in four different lengths. *Opposite,* her wool knit Bermudas with a black cuff. About $175. A chunky cable-stitch wool cardigan, about $340. John Wanamaker; Saks-Jandel; Martha, Palm Beach and Bal Harbour; Lou Lattimore. Shorts at Bloomingdale's; Robinson's, California. Amusing—a scarf like half a sweater, with "CHAMPION" lettered across the back. Details, stores, next to last pages this issue.

ometimes a feeling,
a mood as clean
as a Deauville breeze

Arthur Elgort

n the details,
a new delight
the revealing
of a prettier
aspect to clothes

The surprise of a hat—small, charming, very pretty. From **Karl Lagerfeld for Chloé,** *left,* a straw planter's hat with a black grosgrain band, about $315. Neiman-Marcus. Silver drop earrings, about $180. Saks Fifth Avenue, NYC; Neiman-Marcus. . . . Another of the details—fragrance, also Chloé. Hair here, Klaus of Alexandre of Paris. *Right,* when a sweater is not a sweater: when it's thinner, fine-textured—as **Laura Biagiotti's** is, a cashmere/silk pullover cut along narrow lines, patterned with a geometric design, about $525. Over silk crêpe de Chine jogging pants, about $275. Bonwit Teller, NYC; Martha, Palm Beach and Bal Harbour; Neiman-Marcus; Lina Lee, Beverly Hills. Hair here, Christiaan. Fashion information, stores, next to last pages this issue.

Arthur Elgort

PARIS/MILAN: A DIFFERENT FEELING

Color approached
from different directions.
the effect — strong, irresistible!

Arthur Elgort

Where there is color this season, *this page,* it's wonderful color—in inventive, unexpected combinations . . . in suède! **Giorgio Armani**'s red suède zip-front battle jacket—thin as a blouse—with turquoise stripes, pretty details (sleeves faced in turquoise for a contrasting cuff when they're rolled up), about $1005. Over cropped turquoise suède pants, about $705. February at Giorgio Armani Boutique, NYC; Burdines, Dadeland; Wilkes Bashford, San Francisco; Giorgio Armani Boutique, Ontario. . . . *Opposite;* wonderful color, continued: in a blouse—one of this season's most beautiful, most important items. From **Krizia,** two "butterfly" blouses: In yellow—long sleeved, side-buttoned, ruffled at the neck and down the sleeve, about $705. In bright blue—drop-shouldered, ruffled from the neck down the sleeve, about $410. Both—in printed silk crêpe de Chine (fabric by Overdrive). Both available March at Bergdorf Goodman; Krizia, Palm Beach; Hattie, Birmingham MI; Loretta Blum, Dallas; Krizia at Lina Lee, Beverly Hills Hotel; Creed's, Canada. More news from Krizia—a fragrance, K de Krizia. Fashion details, last pages.

and wearing color becomes a whole new experience

Arthur Elgort

ay and night...
the new seduction
of color
continues

LONDON/MILAN: A DIFFERENT FEELING

A great look that starts with a great raincoat, *above:* **Complice's** bright red cotton poplin coat—rounded sleeves; another uncluttered, collarless neckline; the waist closely held by a red/blue leather belt. With navy pants edged in red leather. Coat, about $530. Pants, about $255. Available mid-February at Bloomingdale's; Gambrel, Great Neck NY; Fawzi, Boston; Added Touch, Pittsburgh; Lou Lattimore. . . . For its color . . . for the uncomplicated look—feeling—of the soft top with just-enough beading, the easy pants . . . for glamour at night: **Jean Muir's** pyjama, *opposite.* About $1850. Available February at Saks Fifth Avenue, NYC and San Francisco; Martha, Palm Beach and Bal Harbour; Ultimo, Chicago; Amen Wardy, Newport Beach CA. Fashion details, accessories, next to last pages.

Talk about beautiful blouses! **Gianni Versace's,** *above*—the softness of pretty colors, gentle "wallpaper-y" prints, filmy fabric . . . the inventiveness of the small shapes with their own small scarves. Both, silk crêpe georgette, about $400 each. Barney's, NYC; Gianni Versace Boutique, Coconut Grove FL; Claire Pearone; Lou Lattimore; Pino's, Seattle WA. . . . Another delightful print that catches the eye, the imagination: **Givenchy's** soft silk organza dress, *opposite*—narrow, ruffled, "leggy." Fabric, Abraham. About $2150. Late February at Saks Fifth Avenue; Sara Fredericks, Palm Beach; Neiman-Marcus; Sakowitz; I. Magnin. Hair throughout these pages, Christiaan; all makeup, Tyen of Paris. Details, last pages.

Color in new smaller, totally it whets

Arthur Elgort

prints—
beguiling—
your appetite

PEOPLE ARE TALKING ABOUT...

JEREMY IRONS

The Romantic

Jeremy Irons, the most grandly romantic leading man of the decade. Yes--the brazen fawn-brown eyes. The eccentric architecture of his face. The long, languid body that he drapes, lynx-like, over furniture. But there's more: this iconoclastic thirty-three-year-old British actor knows what he wants and is not afraid to commit himself to it--onscreen and off. "I don't believe in shilly-shallying," declares Irons in his luxuriant Shakespearean rumble. "I play my roles very big and very strong to remind people that none of us is ordinary. We are all extraordinary." In *The French Lieutenant's Woman,* he pursues Meryl Streep with a fervor that dashes aside Victorian proprieties as if they were fences in a fox hunt. In *Brideshead Revisited,* the TV serialization of Evelyn Waugh's lush novel, starting this month on PBS, he relentlessly woos--and is wooed--by the dark-blooded Marchmain family and nearly loses his soul in the process. Devoted to wife, Royal Shakespeare actress Sinead Cusack, and son Sam, three, Irons grins impishly, "As an actor, I am ballsy and slightly evil. But as a man, I am charm personified--and very soft."

Could it be that what's romantic
in the 'eighties
is anchored in a passionate sense
of commitment?

Duane Michals

BY CATHLEEN SCHINE

When *Metropolitan Life* first came out in England," says Fran Lebowitz, "the critics acted as if I had somehow stolen a national prerogative." Into the world of English satire came this short American from the suburbs who used light, dismissive epigrams not to be light and dismissive but to be cranky. Where Oscar Wilde tossed off his bon mots like so many stylish gloves, Fran Lebowitz offered hers with the resignation of a grandparent chaperoning ill-behaved offspring at Schrafft's. "Life is something to do when you can't get to sleep," she wrote in her first book, *Metropolitan Life.* Everyday annoyances swagger relentlessly across her path. She narrows her eyes at them and writes best-selling books. In *Social Studies,* her latest, cleaning ladies look at her contemptuously in Portuguese and nature is found out of doors, where there are never enough chairs. She has made a career of being uncomfortable and unforgiving.

She writes pedagogical satire, tapping her pointer on the blackboard, waiting stoically for her slackjawed students to catch on. In her solemn, mock-pompous tone, she offers vocational guides for aspiring heiresses, popes, and empresses; manuals for landlords; guidance to the rich who wish to meet the poor; tips for teens; pointers for pets; an exercise (smoking) and diet (unlimited candy) program; and a list of New Year's resolutions for certain others ("Four inches is not a little trim; my job as a hairdresser makes it imperative that I keep this in mind").

Books of etiquette and self-help are not new or unusual; but Fran Lebowitz's contribution to this familiar, ubiquitous, and obscenely popular genre is unique. To publish two best-selling manuals on how not to offend the sensibilities of a grumpy young woman whose sensibilities should by rights be of no concern to anyone but her family and closest friends is a triumph of the human spirit.

Lebowitz is a satirist of style and manners who wears blue jeans, penny loafers, button-down shirts, and crew-neck sweaters. In this dour outfit, she stalks the penthouses and villas of the rich and fashionable. If her readers find her displeasure amusing, her elegant hosts and hostesses seem to find it decorative. She has become a figure in New York, a celebrity. Andy Warhol throws parties for her at Studio 54. She is recognized on the street. Her disgruntled expression gazes down suspiciously from the covers of magazines suspended from newsstand roofs.

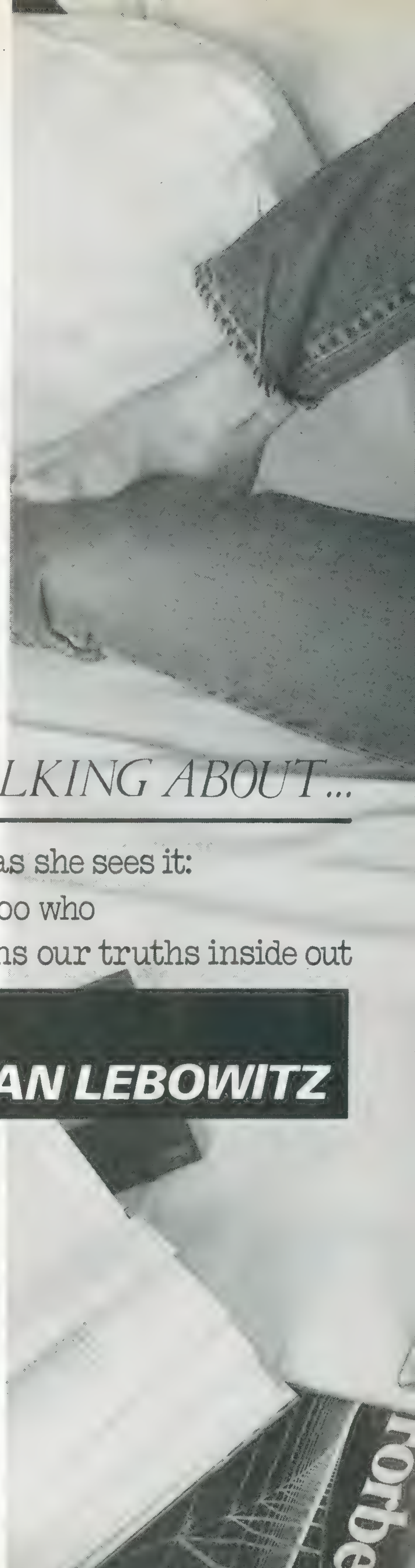
Sitting at a tiny table at One Fifth Avenue, a restaurant in Greenwich Village staffed by cadaverous waiters in evening clothes, the celebrated sorehead is small and as serious looking as a graduate student. She speaks in a low voice, rarely smiling.

CS: What are you working on now?

FL: A novel. I started it when I was supposed to be finishing *Social Studies.* It's called *Exterior Signs of Wealth.* That's a conspicuous-consumption tax in France. The last time I was in Paris, I was always seeing liveried chauffeurs jumping out of tiny Fiats. I asked Paloma [Picasso] what was going on, and she told me the French have this tax on showing off. I was so amused. If anyone deserves to have showing off restricted, it's the French.

CS: You don't like the French?

FL: The people, *(Continued on page 219)*



Annie Leibovitz

Hans Namuth

EDWARD HOPPER *the* secret

PEOPLE ARE TALKING ABOUT...

America's loved painter: beyond "realism" to truth

BY BARBARA ROSE

With each passing year, the work of Edward Hopper, the American Realist who died in 1967, seems to become more popular. Certainly the resurgence in Realism as a style has contributed to Hopper's rising reputation. Still, when one thinks that Hopper manages to please artists on both sides of the abstraction vs. representation contest as well as gain praise among the partisans of both modernism and academic art, one begins to believe that Hopper has a secret message that permits him to speak with such appeal to such a broad range of taste.

Today's infatuation with nostalgia contributes, of course, to Hopper's popularity: he clearly paints a time gone by, a disappearing landscape of clean streets, deserted beaches, roofs without TV antennae, trains with commodious compartments, corner drugstores with no neon, lobbies without mirrors—an America, if not of luxury, then of small amenities, a world, unlike our own, with lots of space and lots of time. We admire this artist who knew nothing of international telecommunications or disco boutiques because he sees beauty in the humble and in the old-fashioned. We admire, too, his ability to pair a modern attitude toward color and form with this mundane old-fashioned subject matter.

Another reason Hopper is popular is that, for those who do not think deeply, his art looks familiar and accessible, easy to understand. For the more philosophically inclined, there is a deeper meaning to Hopper's art, which is linked in its attitude of *(Continued on page 225)*

Namuth watching Hopper watching: For thirty-one years, photographer Hans Namuth has specialized in portraits of artists with insight and candor. Namuth's photograph, opposite, of Edward Hopper with one of his last paintings, "Sunlight in an Empty Room," with its ghost image, evokes the sense of mystery Hopper's seemingly matter-of-fact paintings often produce. This month, Namuth is showing his color portraits of artists at Leo Castelli Gallery in New York; other Namuth photographs can be seen in his book, "Artists 1950-1981: A Personal View" (Pace Editions). A massive Edward Hopper retrospective show, organized by Gail Levin, is on view at the San Francisco Museum of Modern Art. Near left: Detail from Hopper's self-portrait, 1904-06 (oil on canvas, 28" × 17 15/16"), from the Whitney Museum of American Art, NYC; bequest of Josephine N. Hopper. Above: "Rooms by the Sea," 1951, by Edward Hopper (oil on canvas, 29" × 40"); collection Yale University Art Gallery.

choices: for a mo

Sigrid Estrada

dern woman

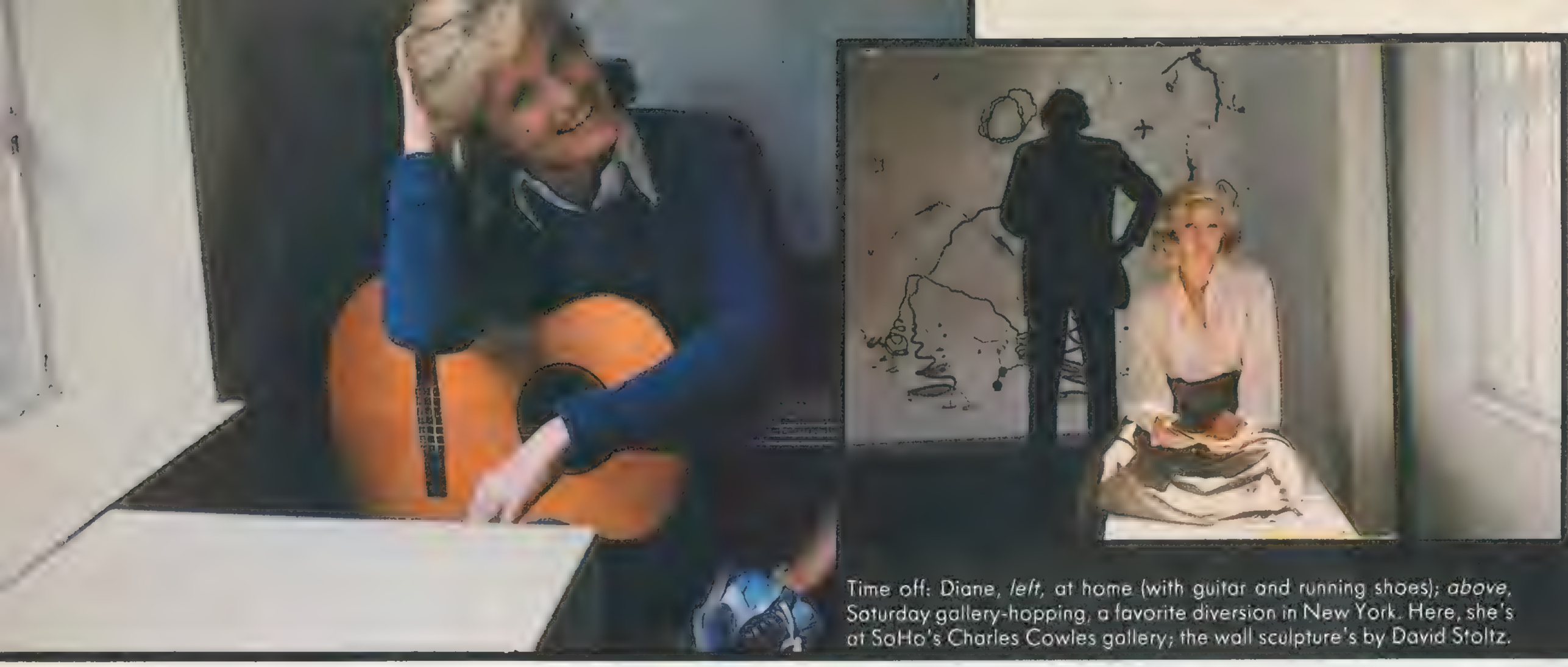
It used to be that the woman was called "lucky" whose life worked out well. One would have thought that her birth, as was once said of Clare Boothe Luce, had been attended by good fairies handing out looks, brains, talent, and stamina as if these could secure every dream. Certainly, to be born well favored is a start—it's the kind of luck that opens doors. And the kind of luck that often vanishes at the threshold.

If there's one lesson to be learned from the new image that women have carved for themselves—and from the two totally opposite lives profiled here—it's that, once through the door and over the threshold, you make your own luck or you just don't make it. This goes for the woman who opts for a career, and it goes for the woman who opts for marriage and children, and it goes for the woman who wants it all. The options are there and the big dreams are possible, but they don't run on automatic pilot . . . the poet Yeats said it for all of us, "In dreams, begins responsibility." Here, a view of Diane Sawyer's life, and, on the following pages, that of Hannah Pakula.

TV's newest...

diane sawyer

Left, on the set of *CBS Morning with Charles Kuralt and Diane Sawyer:* For newscaster Diane Sawyer, star billing means a work day that begins at 2:00 A.M.



Time off: Diane, *left*, at home (with guitar and running shoes); *above*, Saturday gallery-hopping, a favorite diversion in New York. Here, she's at SoHo's Charles Cowles gallery; the wall sculpture's by David Stoltz.

By Edith Loew Gross

There is no question that Diane Sawyer, co-anchor with Charles Kuralt of the *Morning* show, was born lucky: blond, long-legged, smart as a whip, cool under fire, indefatigable—what ratings-wise television producer wouldn't hire her on the spot? As a matter of well-advertised fact, the hiring of Diane Sawyer as a general-assignments reporter in the Washington bureau, in 1978, did not gladden every heart on the CBS news team. The reason, of course, being her eight-year-long affiliation with former President Richard Nixon—first as an assistant at the White House press office, then at San Clemente working on the Nixon memoirs.

That some of her colleagues found it hard to swallow Diane Sawyer's steadfastness through Watergate (and that there are a few who still do) is something she lives with—far more easily than she could have lived with herself had she done things differently. "There were people who felt they had to distance themselves, and they left. I could accept that; but the principles I operate on would require that first I try to change things, to make a difference. Later, after the revelations, towards the end, it would have been a piety for me to have left—an indulgence not a constructive act."

As for working on the Nixon memoirs: "It never occurred to me not to. I don't think it has ever occurred to me not to do something I thought needed to be done, and I felt that this was a case where I could make a contribution. I knew a lot about what was on the public record and I had retained a lot. I couldn't have forgiven myself if some silly mistake were made that I could have prevented by being there." To suggest that as a result of the Nixon association she has had to work harder to prove herself to her colleagues would be redundant. One quickly senses that for Diane Sawyer herself, joyfully, work is to stretch The rise of to the limits. "America's Junior Miss" (in return for which this one-time honor she toured the country exhorting her peers in that pre-feminism era to break out of the old stereotypes, take chances, think of their futures as unbounded), now thirty-six, sounds like a paradigm of the Protestant Work Ethic: "A lot of people are inclined to believe that most of what we do is magic, arrived at by divine strokes of luck. And the truth is that so much of it—*so* much of it—is in the preparation and in those dreary, pedestrian virtues: being there on time, being there earlier, reading the extra book, making the extra phone call. In a way, it's comforting to know that there aren't those great strokes of luck, that it's the old virtues that get you there prepared . . . get you there in a position to ask the question that elicits the answer that really does inform people."

CHARISMA, TO DIANE SAWYER, IS "CONFIDENCE AND ENERGY"

How Diane Sawyer gets there is by a schedule that is Herculean in concept and sustained by discipline and by what she calls "a protean metabolism that is flexible in the extreme." Typically, during the week, she goes to bed at 5:30 in the afternoon, gets up for the 7:00 o'clock *(Continued on page 228)*

At CBS, in the very early morning: By "Morning" airtime—7:30 A.M.—Diane, *above*, has worked for about five hours. She not only delivers the news, she also writes it before going on-air.

Sigrid Estrada

Success secret? Diane, *above*, makes demands of herself. For neighborhood errands, she'll jog. *Below:* For working out, working off steam, she takes on tennis. Here, at mid-Manhattan's Tennis Club.

Two images *below:* Diane Sawyer on set and Diane beamed on a TV monitor, a new star to morning news.

Hair, makeup: Pamela Geiger

choices:
for a modern woman

wife, mother, manager, remarkable cook...

hannah pakula

By Edith Loew Gross

Hannah Pakula, wife of the film director Alan Pakula, doesn't talk about herself easily. She claims—incorrectly—that she is not an articulate woman. She is, however, a modest one with a deep sense of privacy, and perhaps a bit superstitious, as well. It seems to strike her as hubris to take credit for the good things in her life: an exceptionally happy marriage; the bringing up of three children from an earlier, also happy, marriage, which ended with the death of her first husband thirteen years ago (her daughter Anna Boorstin, twenty-four, is working in film editing; twin sons, twenty-two, are still in school—Robert on a fellowship at Cambridge University, in England, and Louis, who took a year off to work, in his last semester at Yale); and the completion of a thousand-page first draft of a historical biography that she has been writing and researching for the past six years.

At forty-eight, Hannah sees herself as being of "the generation that got caught in the middle of the feminist revolution. On the one hand, there were our mothers' values—the husband-and-children-first tradition—in which we were raised, and which wasn't enough for me. At the same time, most of us weren't prepared for careers and we've had to find those in midlife. . . . Now, somehow, I have the best of both worlds, my mother's and my twenty-four-year-old daughter's. But unlike the previous generation, I don't have to choke down my own ambitions or expect my family to fill them for me. Nor do I have the staggering problems facing the women of my daughter's generation, who are expected to juggle, with grace and aplomb, a career, a partner, and the bringing up of children. You know, Superwoman just does not exist; you have to make choices.

"I'm fortunate because I've already raised my children, and I don't have to punch somebody else's time clock. I can do my writing and cook and run my house on my own schedule. I can travel with Alan because I can research in libraries all over the world and write anywhere, and most of my business decisions can be made by phone."

When Hannah says that she was unprepared for a career or for the assuming of responsibility, she isn't being entirely accurate—or fair to herself. As she points out, "the expectation was that I would marry very young, which I did, and that I would have children very young, which I did." In fact, she was married after her second year at Wellesley and went to live in Dallas, where—expectations to the contrary—she finished her degree, at Southern Methodist University, did book reviews for *The Dallas Morning News* (and later for The *Los Angeles Times)*, wrote advertising copy through her first pregnancy. And then, widowed at thirty-five, with three small children to raise and a family business to run, this unprepared young woman just got on with it. When you ask how come, she says, Hannah-like, "It's easy to look back and ascribe motives to past behavior and build a rationale around it. But the truth is, you do what you have to do and [lowering her voice, in case the gods are listening]—if you're lucky—what you want to do.

"In some accidental way," she says, she has managed to accommodate what she wants to do, her book project, to her husband's larger-than-life, seesaw schedule, which may mean—when the Pakulas are in town at their New York apartment and Alan isn't shooting—that Hannah will be ad-libbing, at 6:15, a 6:30 meal for (and with) a famished film crew that's been putting the finishing touches on Alan's new film *Rollover* since the crack of dawn. It has also been known to mean that as the first guests are walking through the door, she is tactfully doing something about the seating to make room for eight additional guests at a full-scale dinner party that she has done much of the cooking for herself, and that up to nine o'clock that morning had been planned for eighteen.

After eight years of marriage, she is only mildly flummoxed by such last-minute revisions; *nihil admirari* is her attitude as she turns on a dime. Actually, while it may seem that the Pakulas are feeding a lot of people a lot of the time, the truth is that there are fewer dinners than you might think. It's that the dinners tend to happen in spurts, which has to do with the Pakulas not being in town very much. So much do they travel, in fact—all over the world, all through the year, to sneak previews, to gala openings, to film festivals, to film directors' conferences, to (most recently) Eastern Europe for the filming of *Sophie's Choice*—that their travel agent was prompted to call one day with the news that excepting only the Ice-Capades and the Harlem Globetrotters, the Pakulas were his *(Continued)*

Hannah Pakula *(right)* manages her world: From her no-nonsense home office, she'll plot a dinner party or—what's a first for her, now—the development of a biography. With husband, film director Alan Pakula *(above)*, she's got a life, says Hannah, that's "glorious and eccentric." At this moment, it's a life in New York City.

Hair, Simon Marsden for the Pipino-Buccheri Salon; makeup, Joey Mills.

Karen Radkai

(Continued) most-traveled clients.

"It is an eccentric and glorious life," Hannah says. But the idea that she has had a hand in making it so is something she has to think about for a minute. "Well, of course," she finally concedes, "things don't just happen." You bet they don't. A book doesn't write itself or research itself. And a dinner party doesn't get itself planned and cooked, and the flowers don't grow there on the table. Hannah Pakula isn't Superwoman, but she gets it all done—and goes where Alan goes, besides. One reason is that her day has more hours in it than most people's.

At the risk of sounding facetious, you could say that Hannah's life works because she has the good luck to be a chronic insomniac—and the good sense to turn it to her advantage. "It used to worry me. I'd wake up, and it would be five o'clock in the morning, and I'd think, I have *got* to get back to sleep. Then, one day, I just decided that I would use that time. Of course, I am fortunate in that I have the kind of schedule where, if I feel the need to pick up the time I've missed, I can sleep for an hour or two in the afternoon. And I don't always get up at five or six; sometimes I sleep till eight. But if I do wake up early, instead of lying there and feeling miserable, I get up and I go to my office and I work on the book for a couple of hours. It's a great time to work. There is no phone. There is nothing going on. I look out of my window and I see the odd light in the odd window, and I think, somebody else is working at this hour. And that's wonderful."

Breakfast is, minimally, orange juice and coffee (with powdered cinnamon sprinkled over the grounds), at most a cold lamb chop from the last night's family dinner, or tunafish salad—"I really like leftovers." Somewhere between eight and ten, she switches off the typewriter, switches on the television, and with her mind focused firmly on the morning news or the Donahue show, she bites the bullet and exercises for *(Continued)*

Hannah Pakula's style? Equal parts warmth, ease and clear individuality. Hannah calls herself "an auction junkie"; and the Pakulas' Mario Buatta-designed New York apartment holds finds and a mix of pleasures brought East from a Pakula California house. In the living room *(top, far right)*: a screen of eighteenth-century Chinese wallpaper, Hannah's porcelains, a Spanish carpet, bursts of flowers, plants, books. In the brown-lacquer library *(bottom, far right)*, more books—choices of a movie maker, a writer, two compulsive readers—and a Chinese "ancestral portrait" star. Another star, *(right)*: Sam, their Hungarian sheepdog, on his home turf—Central Park.

Karen Radkai

Hair, makeup, Arnold Meakin Pipkin

"SUPERWOMAN
JUST
DOES NOT EXIST.
YOU HAVE
TO
MAKE CHOICES"

"THE FREEDOM
TO
MAKE MY OWN
MISTAKES
...NOT
SOMEONE ELSE'S"

(Continued) half an hour. "I hate it. I hate exercise the way some people hate calf's liver. It is boring—*boring.* I do it because it's supposed to be good for you. And I have to say, it is good; it does get me moving"—that is, moving again.

Once past the detested ordeal, she can be counted on to go till noon, if not at her writing desk then at its twin, in which are organized the sundry details of the other parts of her life: business (including the management of a small family-owned company that was run by her first husband). And pleasure—specifically, here is the wherewithal that makes dinner at the Pakulas a pleasure not only for their friends but for Hannah as well: the guest lists, the where-to-find-what-and-when-to-pick-it-up lists ("If I'm having a dinner on Thursday, we'll shop for the staples on Monday; Tuesday and Wednesday we'll cook; and on Thursday all that has to be done is to buy the fresh produce and pick out the flowers—though I will have called the florist earlier and said, 'What do you have that will be pretty this week?' so that I can plan the table in my mind").

Here, too, the recipes and menus—from books, friends, from her mother, annotated, updated, revised, reinvented, or untouched, but most of all centered around dishes that can be prepared days in advance, added to (up to the last minute if necessary), refrigerated in-between, reheated at the end, and arrive at the table tasting like wish-fulfillment.

Minestrone—"which I can prepare really *way* ahead and freeze"—is a cold-weather favorite, followed by Osso Buco (which also improves by a day or two of sitting in the fridge). "With the Osso Buco, a green salad of romaine and arugala and a nice crusty bread. If they're good, hefty eaters, I might have a pasta, too—just plain, with a butter sauce. And for dessert, a fruit sorbet or lemon soufflé—something light and slightly tart works best with a fairly heavy meal."

Minestrone also turns up as a main course at lunch—"with just a salad and bread and butter. *(Continued on page 220)*

For a life that includes East Coast, West Coast, and plenty of comings-and-goings worldwide, Hannah Pakula *(left)* combines an ability to roll with the moment with a field marshal's planning strength. For a dinner party, she begins cooking three days ahead . . . but leaves seating in her green-and-white dining room *(bottom, far left)* until almost last gasp—to allow for last-minute guests. In her office *(top, far left),* two desks back to back: one holds books, research, typewriter—all for a writer (she's working on a historical biography). On the second desk, the necessary tools of Mrs. Alan Pakula: invitations, household records, recipes.

Hair, *far left,* Simon Marsden for the Pipino-Buccheri Salon; makeup, Joey Mills. *Left:* Hair, makeup: Arnold Meakin Pipkin

The health wi

From major advances in biological science –
brain chemistry, DNA research –
new knowledge, new cures...
in mental illness, heart disease, cancer,
birth control, pregnancy...

BY ELLEN SWITZER

The most dramatic and, until last fall, the least publicized breakthroughs in what pathologist Lewis Thomas, M.D., chancellor of NYC's Memorial Sloan-Kettering Cancer Center, and author of *The Lives of a Cell* (Penguin), calls "the second major revolution in medicine of this century" (the first, according to Dr. Thomas, was the discovery of antibiotics) came in the field of neurophysiology, i.e., **brain chemistry** and activity. Last October, an American scientist won half the Nobel Prize for Medicine for his pioneering research into the differing functions of the brain's two cerebral hemispheres. The other half went to two Harvard scientists, one American and one Swedish brain researcher, for discovering how images are transformed from the eye's retina to the brain. In November, a prestigious medical prize, the Albert Lasker Clinical Medical Research Award, went to Louis Sokoloff, M.D., who, with the help of positron emission transverse tomography (PETT), has focused on the metabolism of the brain, tracking with incredible accuracy such subtle phenomena as the interpretation of sound or smell, the possible origin of hallucinations, and the exact effect of certain chemicals on brain activity. (The other Lasker Award—for basic medical research—went to Barbara McClintock, Ph.D., for her research in genetics.)

Solomon H. Snyder, M.D., director of the Department of Neuroscience at Johns Hopkins University School of Medicine, a former winner of the Albert Lasker Award (in 1978), called the developments of neurophysiology "a biomedical revolution." Fred Plum, M.D., neurologist-in-chief at The New York Hospital-Cornell Medical Center, said that, within the foreseeable future, "we will know one thousand times more than we do today about brain function." He added that the use of the PETT scanner has already contributed immeasurably to treatment of an injured brain.

Both Drs. Plum and Snyder foresee new classes of drugs affecting the chemistry of the brain tailored specifically to combat the symptoms of such seemingly intractible problems as *schizophrenia, severe mental depression,* and even *senility.* We may also be able to discover why some people are affected differently by a drug—including alcohol—than others.

For decades, we have been using drugs which we knew to be effective, such as tranquilizers, antidepressants, and a variety of narcotics and analgesics, without being exactly sure how and why they worked. With the help of the PETT scanner, we are now able to see on a screen, in vivid color, exactly how these chemicals affect brain function.

Because we know more about how the brain works, we may be able to discard certain ideas about **aging.** The scientific community believed for generations that the loss of memory and sense of confusion experienced by many older people was due to hardening of the arteries in the brain and inevitable; now physicians believe that this is rarely, or possibly never, the cause.

We do know that for some elderly people loss of memory is a problem, and since we are beginning to discover why this happens to them, several major drug companies are working on new *drugs that could increase mental performance* by acting

THROUGHS, 1982

specifically on the cells of the brain that deal with memory.

At the Salk Institute in La Jolla, California, scientists have isolated the structure of the brain hormone implicated in the body's response to **stress.** This hormone appears to be the key to the "fight or flight" response which has been implicated in the development of high blood pressure. Knowledge of the chemical structure of this hormone opens up the way for the development of new types of *drugs to combat high blood pressure and such stress-associated diseases as cardiovascular problems, ulcers,* and *migraine headaches.*

We are also beginning to understand that much of **mental illness** is truly mental, i.e., a malfunction of a part of the brain, rather than purely psychological in origin. If we can know what causes hallucinations or schizophrenia, we should, in the very near future, be able to deal with them chemically, many physicians believe. If we know how brain chemicals affect mood, we should in years, not decades, be able to discover new and better drugs for the treatment of severe depression, and thus lower the increasing rate of *suicide* throughout the world.

We have also learned a great deal about **pain**. Many of the new approaches taken in pain research and treatment relate to the structure and chemistry of the brain. The endorphins and enkephalins, two types of natural pain-killers, are produced by our bodies. These opiates have been isolated and have opened a new era in pain research. Scientists are now asking whether it is possible to stimulate the production of these substances in the body to provide pain relief without the use of chemicals that, in long term use, almost inevitably become addictive.

It has been known for a long time that cancer is a condition in which previously normal cells change into abnormal ones, sometimes with amazing rapidity. Now, thanks to research in **cell biology**, particularly work done on *DNA* (deoxyribonucleic acid), we can map some of these seemingly random mutations. We know that many of the changes are caused by *viruses* which seem, early on, to have been incorporated into healthy cells.

Recently, David Baltimore, Ph.D., of the Massachusetts Institute of Technology, a Nobel Prize-winning microbiologist, has indicated that it has become possible to *identify both the genes and the proteins that account for the production of some of these cancers.* There is no cancer vaccine yet, no magic bullet that will destroy the cell-transforming viruses . . . but the ability to identify them is the most important first step towards radically new techniques for the prevention, diagnosis, and eventually, the cure of many types of cancer.

One way of finding the best treatment for some forms of breast and ovarian cancer is the *tumor-cell assay,* which seeks to eliminate the usual trial and error method in deciding what anti-cancer drug, or combination of drugs, to use for a specific patient. Young tumor cells are removed from the patient during a biopsy, cultured and then tested against a variety of anti-cancer drugs in the test tube. The patient begins treatment with the drug, or combination of drugs, which has worked best. This method, pioneered by Sydney E. Salmon, M.D., of the University of Arizona's Cancer Center, has not been perfected enough to be in general use, but Dr. Salmon estimated that it will become widely available within two years.

Another test, particularly well-suited to breast cancer, is the *estrogen-receptor assay.* Physicians have been puzzled for many years why 80 percent of women with early localized breast cancer seem to respond well to surgery, while 20 percent of those who apparently had the same curable malignancies developed cancers that spread through the body. Scientists had also noted that if that 20 percent of the patient population were given powerful anti-cancer drugs immediately following surgery, the spread of cancer cells usually did not occur. But how to decide who needed what?

Thanks to the estrogen-receptor assay, it is now possible to identify those women whose cancers will probably spread, and to prescribe the needed chemotherapy to those patients.

Because we are learning more about the specific nature of cancer cells, we can tailor both chemotherapy and radiation more accurately to specific types of malignancies. The results of this research and clinical application are now showing up in cancer-cure rates, which have improved dramatically during the past few years.

For instance, in the spring of 1981, the Memorial Sloan-Kettering Cancer Center in NYC reported that 94 percent of its patients with *osteogenic sarcoma,* a form of bone cancer that usually strikes children and young adults, who had been treated since 1978, were not not only alive but disease-free. Only a few years ago, this form of cancer was considered almost hopeless, even when treated by massive and repeated amputations.

Major gains have also been reported in survival rates of such formerly almost hopeless malignancies as *cancer of the liver.* Last summer, for instance, the University of Michigan's Medical Center reported that a new *chemotherapy pump,* implanted in the patient's abdomen, could keep thousands of patients with liver cancer alive by continually bathing their livers with anti-cancer drugs.

The two most exciting developments in cancer prevention and treatment are still in the research stage: *hybridomas* and *interferon.*

Hybridomas called monoclonal antibodies have been referred to as "the smart bombs" of biology. A laboratory created a combination of animal and human cells which, when injected, seemed to seek out and destroy human tumor cells without harming normal ones. They perform this task by creating antibodies, the natural army of proteins produced by the body to prevent and cure disease. An antibody zeroes in on a specific target and can indicate that the targeted cell is present in the body (thus making possible very early diagnosis of some cancers). Physicians are already using hybridomas to diagnose some cancers, such as very early leukemias or melanoma, a particularly deadly form of skin cancer, and are seeking to develop antibodies that will search for spreading cancer cells to make sure that surgery, chemotherapy, or radiation have really eliminated all these tiny malignant particles, making further treatment unnecessary. Eventually, of course, researchers hope to develop hybrids that will not only pursue, but will kill cancer cells in the body.

Interferon is another anti-viral *(Continued on page 224)*

THE Strong POINTS

. . . IN FASHION: THIS SEASON'S NEW ACCESSORIES. OFTEN CLEAN AND SCULPTURAL IN SHAPE. ALWAYS STRONG AND EMPHATIC.

Accessories that "make" the season's new looks, that can be key to a new proportion. On these eight pages, the best—shown with other strong points to watch. . . . No matter what you're wearing—or not wearing—one strong accessory can make all the difference. A different earring, *right:* Kenneth Jay Lane's new rigid drop earring—a mix of clear stones and sandblasted "gold," about $23. Saks Fifth Avenue, NYC; Neiman-Marcus; Bullocks Wilshire, Los Angeles. . . . Another very pretty accessory: makeup color. Here, Bright Coral lipstick with Nectarine gloss, from Dior. . . . *Above:* The news in a top—a more relaxed shape: Calvin Klein's lace-up ivory suède top, about $590. Bergdorf Goodman; Ivey's Carolinas; Nordstrom, Seattle. . . . The news in a bag—texture: Carlos Falchi reptile-skin collage, about $380. Bergdorf Goodman; Claire Pearone; Bullocks Wilshire, Los Angeles. . . . Ivory cuff, Mikal-Jon. These eight pages: Hair, John Sahag; makeup, Tyen for Christian Dior. Details, stores, last pages.

Avedon

THE **strong** POINTS

Texture, color, pattern: always, the keys to fashion change. *Opposite:* With Calvin Klein's black-navy-and-white striped linen blouse—his low-slung "gimp" belt . . . and a new cuff—sleek, sculptural, in clear and "iced" finishes. Two bracelets of lucite by Mikal-Jon, about $280 each. Bergdorf Goodman; Lou Lattimore; Jett, Santa Fe NM; Capriccio, Scottsdale AZ; Amen Wardy, Newport Beach CA; Charles Gallay, Beverly Hills. Earrings by Debbie Lee Ridge. Blouse, about $180. Late January at Saks Fifth Avenue, NYC; Kaufmann's; Rich's; Neiman-Marcus; I. Magnin; Frederick & Nelson. . . . Key colors in makeup, from Calvin Klein: softer Almond for lips and Honeymauve cheek color. . . . *Above:* An unmistakable difference: Color! Andre Van Pier's silk charmeuse blouse (about $365); short sarong skirt with lamé ties, about $430. Late January at Lord & Taylor; The Twenty-Four Collection, Miami; Loretta Blum, Dallas; I. Magnin. More accessory news in a knockout sculpted link drop earring. Of gold over brass by Robert Lee Morris at Artwear, about $220. And his gold-over-brass cuff, about $260. Both at Artwear, NYC; Ultimo, Chicago; Charles Gallay, Beverly Hills. Details, stores, last pages.

Avedon

Avedon

THE **strong** POINTS

The "big" news in belts, *left:* one that's wider, stronger, dropped a little on the hip to hold in a new bigger-scaled blouse. It's the start of a whole new proportion—a bold new spirit—in dressing. "Gimp"-cording side-wrap belt by Calvin Klein Belts, about $55. Bloomingdale's; I. Magnin; Nordstrom, San Diego and Costa Mesa . . . with his boldly striped silk crêpe de Chine wrap blouse (about $250) and matching skirt, about $190. Late January at Bonwit Teller; Julius Lewis, Memphis TN; Famous-Barr; Sakowitz; Joseph Magnin. Watch, from Tiffany's new collection of Black Watches. . . . *Above:* The effect of color—vivid, clear, clean—part of the news, the change this season. And a wonderful way of dressing that turns on a raincoat—the unexpected "accessory." Geoffrey Beene's bright-orange silk raincoat (Marcel Banzinger fabric, about $880) over his cotton moiré wrap-waist pants and a collage-bib silk blouse, both about $1290 (Boussac moiré). Late February at Altman's; Cyreld, Brookline MA; Sara Fredericks, Palm Beach; Swansons on the Plaza; Sakowitz. Brass earrings by Martha Sturdy, Canada. Details, stores, last pages.

Avedon

THE **strong** POINTS

More of the change . . . You see it, *left,* in a burnished gold-over-brass link belt that moves in different ways, different places. The newest—low on the hip. Robert Lee Morris at Artwear, about $800. At Artwear, NYC; Charles Gallay, Beverly Hills. To order at Ultimo, Chicago. . . . New scale—and color—in suède: Calvin Klein's bateau-neck top (about $450); short skirt, about $450. February at Bloomingdale's; John Wanamaker; Montaldo's; Balliet's; Bullock's. . . . *Above:* Calvin Klein's oversized sky-blue linen blouse (about $130), beige skirt (about $98), held by his "oversized" leather belt, bias-cut to sit below the waist, about $68. Ann Taylor, NYC; Nordstrom, San Diego and Costa Mesa. Top and skirt, February at Altman's; Halle's; Hudson's; Swansons on the Plaza; Esther Wolf, Houston; Joseph Magnin. Inlaid wood cuffs, Bonwillum Designs. For details, stores, see next to last pages of this issue.

your best skin

Armed with the facts and the appropriate skin-care regimen, a woman has every reason to be excited about skin today, because she has the means to her *best skin ever. . . .*

The facts are: to a large degree, the quality of skin is genetically programmed from birth. Beyond that, avoiding the sun is the major factor contributing to skin's youthfulness.

After that, habits: sleep, eating, exercise, stress, and—most important—daily care.

Never have there been as many—or as effective—treatment products, programs, options. With luck, the skin you were born with will look fresh and fit for years. With care, you can count on it. On these ten pages, the ways . . .

Left: Skin in maximum health can get away with minimum makeup. From Clinique, who launched one of the first—and still one of the best—skin-care "systems": Blue Jade eyes, Extra Rose cheeks, Pinkberry Stain lips. Hair, Garren at The Plaza; makeup, Vincent Nasso. Fashion details, stores, last pages. *Right:* Skin texture—a study in contrast. . .

ever

an in-depth report on its health, care, advances

Penn

skin basics

KNOWING THE SKIN YOU WERE BORN WITH . . . AND HOW IT REFLECTS YOUR EMOTIONS

BY MELVA WEBER

Skin tells of our ancestry. Over ages of time, dwellers in different climates, different continents, developed the type of skin that served them best there. Black skin is rich in melanin, a copper-containing pigment or color compound, able to protect the body from the intense light of the sun. White skin is seldom white at all, its depth of color depending, as in black skin, on the amount of melanin. Suntanning is the effect of ultraviolet rays on the melanin in the skin. Sunburn results from sun exposure so strong it overcomes melanin's protective action.

European ancestors, especially Anglo-Saxon ones, often bequeathed to their descendents skin fitted for thin, scarce sunlight, pale and fair in order to absorb the maximum ultraviolet rays for body needs. Redheads owe their fiery hair and rosy skin tone to a high-iron pigment. Skins of Orientals are likely to be rich in another pigment, carotene, which accounts for the gold tone of some Oriental skins.

Skin problems may be genetically influenced. It's believed that genetic factors affect susceptibility to psoriasis. Fair-skinned women who are prone to blushing may develop rosacea, a damaging skin disease. Black women are especially susceptible to keloids, or scar overgrowth, so skin injury, even ear-piercing, carries an increased risk. Dermatologists report that acne is rare in Native Americans, Orientals, Polynesians, less common in blacks than whites.

So different is facial skin in different persons, mused one dermatologist, they may not even seem like the same species. Some skins are exceedingly tough, others are hyperirritable. Tough ones—indeed most people's—can tolerate any cosmetic without trouble. But sensitive skins, which are more likely fair-skinned Celtic types, may react to various cosmetic ingredients by breaking out in little pus-filled blisters.

What to do? If your face breaks out from makeup or lotion, discontinue it, try another. (Some products that irritate sensitive faces work perfectly well on legs and other parts of the body.) Without extensive laboratory work, it's impossible to tell which of many cosmetic ingredients is responsible.

Your emotional skin

Consider how you blush in embarrassment, redden in anger, turn pale in fear. Skin is a veritable mirror of the internal feelings: stressful emotions can make the skin itch, burn, and sweat with no apparent exterior cause, can produce florid rashes, hot and swollen hives, even pustules and blisters.

Adult forms of acne often occur in episodes connected with stress or upset. In France, says Peter N. Horvath, M.D., a Washington, DC, dermatologist, many doctors believe stress has a great deal to do with psorias. Some doctors also believe spotty hair loss may be stress-induced.

Emotional overload is medically recognized as a triggering factor in the severe skin disease lichen planus. Some serious psychiatric conditions may be expressed in skin trouble either visible or perceived, such as in delusions of parasitosis, the sensation that invisible bugs are biting.

Particularly threatening to the high-powered, overdriven woman, especially if she has fair, Anglo-Saxon skin, is the condition called rosacea. It's described as a blush gone wrong. It strikes nose, chin, cheeks, some of the forehead, where it breaks out in pimples and tiny broken blood vessels that may leave skin permanently reddened. What happens, according to Dr. Horvath, is that the face flushes so much it finally gives up. There are a good many things that can aggravate the blush mechanism, excite vasodilation in the face—strong feelings, alcohol, hot drinks, spicy food, and the genetic predisposition to blush.

Rosacea responds to antibiotics, says Dr. Horvath. "We don't know why they work, but they do." Along with medication, he advises cutting out hard liquor and spicy food, reducing coffee and tea, and if possible taking off the emotional pressure. Some patients who anticipate seasonal crises, such as Christmas season in the retailing trade, see their dermatologist to be put on preventive antibiotics while the stress is on. ▽

In the grip of strong emotion . . . the delight of an extraordinary makeup. As on the eye *at left:* a melding of Deepglow Gold and Roasted Chestnut eyeshadows, with Soft Dark Brown mascara—all by Revlon. Makeup, Vincent Nasso. Penn

BY DOROTHY SCHEFER

your habits, your skin

FROM SUNNING TO SQUINTING, FACTORS UNDER OUR CONTROL ARE MAKING THEIR MARK ON OUR SKIN

Skin—as our first line of defense—is abused by both environment and habit, the ways in which we choose to live our lives. We try to alter the appearance and texture of our skin (doctors estimate most people apply at least one chemical daily to alter skin's texture), and we tend to judge skin's "fitness" by how it looks to us each morning in the mirror. But there's more to skin care than the superficial: our habits show up on our skin, and, say doctors, there are genuine health issues as well.

"Every sunburn, every windburn causes slight—but irreversible—changes in the skin that accumulate over the years and eventually become obvious as wrinkling, sagging, uneven pigmentation, and even skin cancer," say Harvard dermatologists Parrish, Gilchrest, and Fitzpatrick, M.Ds., writing in *Between You and Me* (Little, Brown and Company). And "although many products provide *temporary* improvement in appearance and comfort, they are a poor substitute for proper skin care and the prevention of damage. No product slows or reverses aging. Only one aspect of skin aging inspires hope: It is largely preventable. Not reversible, but preventable."

Environment's crucial factors: sun & wind

It's no news that chronic sun exposure is responsible for most of skin's wrinkling and premature aging; but people have very different risk levels for developing long-term permanent sun damage. "Whether a person sunburns or suntans after a *single* sun exposure seems to be the most reliable indicator of this risk," say Drs. Parrish, Gilchrest, and Fitzpatrick. The fair-skinned are most vulnerable to the sun, producing freckles, usually considered a "cosmetic" problem, never perceived as nature intended freckles to be: a warning . . . an attempt by the skin to form a protective pigment layer when it is being damaged by the sun.

By middle age, other sun-caused minor problems begin to surface: dilated blood vessels, seborrheic keratoses, angiomas, pigmented spots (most of which can be removed by your dermatologist; page 194). Smoothness gives way to a more uneven, pebbly texture. Even if your skin *looks* undamaged—or unchanged—after ten or twenty years, much damage has taken place. Barbara A. Gilchrest, M.D., assistant professor (dermatology), Harvard Medical School, who recently completed a study quantifying the effects of sun exposure on skin funded by the National Institute for Aging, confirms this: "Using tissue-culture *(Continued on page 229)*

Part of the pattern of lines on our face—our dermatoglyphic markings–is biological, DNA-coded at conception and determined by genetic inheritance; and part is due to the fact that skin is physiologically altered by our environment and our habits. Doctors say that premature wrinkles can be retarded, that others, such as frown and squint marks of our own making, can be prevented. Some wrinkling is a sign of chronological aging: attempts at total effacement deny the vitality of existence.

Penn

BY SHIRLEY LORD

your best skin ever

FROM PAST EARLY MOISTURIZERS TO PRESENT AGE-PREVENTIVE PRODUCTS— TO FUTURE EVEN MORE EFFICIENT PROTECTIVE ONES, SKIN CARE IS A VITAL PART OF EVERYDAY LIVING

We are slow to adapt to environmental changes (although we are often responsible for creating them)—and it will take generations to build a natural defense for skin against the deteriorating effects of modern air conditioning/central heating. So say the skin experts, as increasingly skin has to negotiate often drastic differences in temperatures between the outdoors and indoors . . . in restaurants, theaters, planes, cars, not to mention homes and offices. Subject to this kind of trauma, skin easily loses the essential ingredient that provides its major allure—moisture—necessary for the fresh, supple, youthful look we all want.

One only has to see a dried-up piece of animal skin—leathery, cracked—to know what we don't want. Run that piece of skin under a faucet and water will miraculously smooth out the cracks and wrinkles—but it doesn't last. As soon as it dries, it reverts to its misshapen appearance, for the simple reason that water can add moisture only temporarily; it has no ability to "trap" itself on the skin.

Before 1931, it was thought oil was the best ingredient to improve skin and "smooth" out wrinkles, and a much-used formulation (which had to be stored in the icebox) was Ointment of Rosewater, composed of rosewater, molten beeswax, and vegetable oil, which produced a cooling effect when the water evaporated on the skin—hence the name "ceratum refrigerans" which, of course, translated into "cold cream." Borax was added later to form a natural soap and it is still present in the cold cream that replaced the Ointment in popularity in 1907, when Ponds manufactured one of the first "commercial" treatment creams, replacing the vegetable oil with mineral oil to retard spoilage, "and remove it from the icebox!"

Everything about skin care changed for the better in 1931, when a chemist from the University of Massachusetts, Irwin Blank, realized from his experiments that it was not oil but water that was the critically important factor in skin moisturization. The question was how to apply water to last? Water cannot be trapped on the skin without the presence of oil, so a water-and-oil mixture—an emulsion—the first "moisturizer" was born!

This simple but significant step has since influenced *all* skin-care products, and the cosmetics industry really began to pay attention to skin care between the two World Wars when the leading cosmetics entrepreneurs, Elizabeth Arden, Helena Rubinstein, and Frances Denney realized they could go much further than moisturizing, introducing *(Continued)*

Right, the "ether cup" test developed by dermatologists Albert M. Kligman, M.D., Ph.D., and Gary Grove, Ph.D., of the University of Pennsylvania School of Medicine, in which ether, known for its fast-drying ability, is poured onto skin to measure its propensity to dry out. . . . As here in tests to prove the efficacy of Elizabeth Arden's new Soothing Care for Sensitive Skin products, where the side of the face treated with the products for three weeks proved to have decreased sensitivity to drying conditions.

Penn

a number of other basic "skin care" ingredients.

In 1935, Frances Denney created one of the first skin "toners," pHormula ABC, using witch hazel, Burrow's solution, and camphor to "normalize" and control skin's acidity, while Helena Rubinstein put hormones, estrogen and progesterone, into her Ultra-Feminine line, believing hormones could affect skin cells deep in the dermis and so help retard the aging process. In the 1950s, however, the Food and Drug Administration established tight limits on the amounts of hormones allowed in cosmetic products.

Until the introduction of more stringent government regulations, the most overworked word in the beauty language was "rejuvenation." It didn't mean anything because, then, as now, no chemist could come up with a magic formula to wipe away the years or restore what had been lost through neglect. The word was used not so much to mislead as to foster the thinking of the time . . . which had to rely heavily on "hope in a jar" mystique as opposed to proven technology, which then did not exist.

Curiously, there was no attempt to establish what is today so obvious—that the best skin is a healthy skin . . . that what goes on *inside* plays a much larger part in producing what appears on skin's surface than anything applied topically.

Ironically, it was trying to cope with "contemporary" skin problems that set in motion only a few years ago a new kind of thinking about skin protection—products to *prevent* what dermatologists and now the cosmetics industry usually term "premature aging" owing to environmental (over-drying) causes, particularly in relation to overexposure to the sun.

Before WW II, sunbathing was not fashionable, so skin didn't suffer from what today has been recognized as the chief cause of premature aging. It would appear that both consumers and cosmetics manufacturers grasped the truth at the same time: that there is more to skin care than the decades-old program of cleansing, toning, and moisturizing, valuable and important though it is, and that, with the many advances made in technology and the consequent availability of many new ingredients, it is entirely feasible for skin to retain its youthful appearance for years if a "preventive" health-conscious pattern of skin care is observed.

"Rejuvenation" . . . "maintenance" . . . "preventive" . . . We have come full circle from trying to retrieve what was lost to forestalling what used to be considered inevitable: the visible signs of aging.

(Continued on page 222)

SKIN REPAIRS

Depending on your skin problem, skin type, and medical history, a dermatologist or plastic surgeon may suggest one of the following office procedures:

Dermabrasion For acne-pitted or sun-damaged, prematurely wrinkled skin. High-speed rotating brushes abrade away skin's top layer. Can result in loss of or uneven pigmentation; usually not for black skin.

Chemical peel Alternate treatment in which a chemical solution is painted onto skin, causing a chemical burn which heals and peels, taking off skin's top layer. Often just used above lips, on cheeks, around eyes. Can be painful: not for black skin.

Cryosurgery Procedure in which a skin area—a "liver spot," acne scar—is frozen, then flakes and peels off. May leave a white spot; not for black skin. (Can be used to remove some skin cancers.)

Electrodesiccation An electric needle is used to burn away imperfections—spider lines or broken capillaries; also used as an adjunct to skin cancer excision.

Silicone injections Currently under investigation by the FDA. Can be used to raise a depressed skin area. Only a limited number of doctors have access to pure medical-grade silicone; interstate sale for its use for acne scars or wrinkles is not government-approved.

Zyderm collagen injections Recently FDA-approved, Zyderm contains purified bovine (cow) collagen in lidocaine (a local anesthetic) and saline solution. Injected directly into skin to "plump up" depressed lines or acne scars. There can be allergic reactions (you must be skin-tested first); prohibited for persons with autoimmune diseases.

Acne: **Most predominant of skin problems, acne strikes 80 percent or more of adolescents at some time between preteens and early twenties.**

It is best always to have medical treatment for acne, in order to shorten the attack and to avoid permanent scarring. There's a wide array of treatments, some to be taken internally, many to apply to the skin. Some are prescribed by the doctor, some you can buy without a prescription. Your dermatologist can guide you in choosing a product.

Vitamin A acid, or retinoic acid, is in increasing use for severe acne. It's a prescription drug that stings fiercely: it turns skin bright red and causes it to peel. It's tough medicine, but in many stubborn cases it has worked wonders.

Antibiotics, both oral and topical, are mainstays in treatment of acne. Says William N. Slinger, M.D., a Clearwater, Florida, dermatologist: "We use a lot of antibiotics applied to the skin, erythromycin in particular. A 1 or 2 percent antibiotic in an alcohol base comes in a handy roller applicator like a deodorant, very easy and pleasant to use.

"Sometimes we begin treatment with an oral antibiotic, then stop that dosage and maintain the patient on a combination of topical antibiotic and benzoyl peroxjde. This special peroxide slowly releases oxygen, causes peeling and drying. It's very effective for some, not all, cases. You can buy benzoyl-peroxide products over the counter; now there are dozens of them, with such names as Oxy-Five, Oxy-Ten."

(Continued on page 229)

As our barrier skin is host The good news:

skin.

The Pill and acne: Some years back, when oral contraceptives came into wide use, thousands of women found their acne cleared up when they went on the Pill. Endocrinologists explain: The adolescent form of acne arises from stimulation of sebaceous glands by androgenic sex hormones. Estrogens, the predominant hormones in earlier oral contraceptives, tended to neutralize the androgens' effects, and acne improved or cleared up. But progestational agents now predominant in some contraceptives are androgenic in action and may either aggravate acne or not help it. And because of concern about long use of estrogens, doctors no longer prescribe estrogenic compounds primarily for acne. If your oral contraceptive sets off acne, see your doctor about using a different formulation.

Allergy: Skin, as well as mucous membranes and other tissues, can overreact to substances. Body defenses go into action against specific items not normally bothersome to most persons. Tissues swell and itch, skin may puff up or may break out in rashes and blisters. Desensitizing is a medical possibility in some serious cases; identifying the allergen and avoiding it is the most common practical approach.

About 10 percent of women have an allergy to some metals, said William P. Jordan, Jr., M.D., professor of dermatology at the Medical College of Virginia in Richmond. The major offender is nickel. If your brassiere's metal fastener or the back of your wristwatch case touches your skin and causes a localized rash, it's most likely a nickel allergy. The most common site of metal allergy seen in doctors' offices, according to Dr. Jordan, is in pierced ears. Posts and wires of earrings may have some nickel in them. Use only gold, silver, or stainless-steel earrings, which virtually never cause reaction.

to the outside world,
to a number of common problems and diseases.
most are treatable with helpful new therapies

BY MELVA WEBER

what ails it

Skin cancers: *Most common and most curable of cancers, basal cell and squamous cell carcinomas, generally are treated in a doctor's office and are cured in 95 percent of cases. They are potentially curable in virtually all, if brought to medical attention in time. (Dangerous malignancies, melanoma, and mycosis fungoides affect skin as well as other organs but are not strictly classified with skin cancers.)*

Prime cause of skin cancers is ultraviolet light, power component of sunlight. As a sunbelt dermatologist, Dr. Slinger sees many cases in people who come from less sunny climes, unprepared and unaware of Florida's strong sun.

"A sun wart, called an actinic keratosis, is where skin cancer generally begins," said Dr. Slinger. "Thickened or scaly spots, usually on the face or the backs of hands, are precancers that will become cancerous if you don't get rid of them. We see some people who have two or three hundred little actinic keratoses.

"Most respond to treatment with 5-FU or fluorouracil, which is a potent anticancer drug. Patients apply this lotion themselves, twice a day for two or three weeks. It's punishing—burns like fury and turns skin bright red; but the normal skin recovers and keratoses don't.

"Where 5-FU clears up most of the sun warts but a few thicker ones are left, the doctor might use cryotherapy. The frozen wart soon breaks down, dies and sloughs off. Healing is prompt.

"About nineteen out of twenty skin cancers we see are the basal cell type, the other one a squamous cell cancer. We may do a bigger, deeper excision of the squamous type because these can metastasize, where as basals usually don't. We check carefully for signs of spread and we examine the regional lymph nodes.

"When skin cancers get out of hand, it may take repeated and sometimes disfiguring surgery to eradicate them. A recently established observation on melanoma is that the seriousness of this cancer, and its prospects for successful treatment, depends not so much on what it looks like or how long it has been there, but on how deeply it penetrates. Melanomas account for probably less than one in a thousand skin cancers; we believe they're genetic in origin."

Fungus infections: Tiny plants, such as yeasts, are responsible for a variety of skin ailments. These include ringworm, which can affect the scalp, body skin, fingernails and toenails, feet, where it's known as athlete's foot. Candidiasis, the same yeast infection that causes vaginal moniliasis, can also affect skin and nails.

The yeast-caused skin infections can be utterly stubborn, as patients and their dermatologists know. It may take months or years of treatment, for example, to get rid of athlete's foot or ringworm under nails.

The range of treatments is broad. Physicians may prescribe topical fungicides, cortisone applications, salicylic soaks. In specified cases, internal medications such as griseofulvin, corticosteroids, and ketoconazole are given. (The last, a new drug, has recently been approved by the FDA for candidiasis skin infection as well as other internal fungus diseases.)

Photodermatitis: *You spray a refreshing cologne on your face and neck. Then you step out in the sunshine. Suddenly you're sharply sunburned, just in the areas where you applied cologne. Or the reaction may take the form of a rash, reddened and inflamed areas, or exaggerated sunburn, and it may leave patchy overtanned places. That's photodermatitis. It happens only to some sensitive persons, under certain conditions, says Dr. Slinger. Cologne is the most prominent offender, followed by perfumes, some soaps, some deodorants. For the sensitive, Dr. Slinger suggests applying perfumes and colognes to clothing, not to skin. Not just what you put on your skin, but what you take internally in drugs and medications can set you up for photodermatitis. Diuretics, or "water pills," are frequent photosensitizers in patients Dr. Slinger sees. Antibiotics, particularly tetracyclines, and sulfa drugs also are capable of inducing skin reactions on exposure to sunlight. The prudent practice: When you're on a course of treatment with any of these drugs, be particularly cautious about sun exposure.*

On hypoallergenic cosmetics: **The term does not mean completely allergy-free, Dr. Jordan pointed out. What it does mean is that the manufacturers have market-tested the products and avoided ingredients that are the most common sensitizers. But, said Dr. Jordan, most major makers of regular cosmetics also market-test and avoid these ingredients. Perfumes and preservatives are the items most likely to blame when allergic reactions occur, he said. The troublemaking fragrances can be withheld, but the preservative ingredients are necessary to prevent overgrowth of harmful bacteria in the cosmetics.**

Since preservatives are necessary, "If yours is an allergy that takes exception to these preservatives," explains Dr. Jordan, "it is possible for you to have a reaction even to a product labeled hypoallergenic."

Treatment for itching, a warning: *Hydrocortisone, which within the year has been cleared for nonprescription products when in low concentrations, concerns a good many dermatologists, who warn that overuse of these products, especially on thin tissues of lips, eyelids, and genital areas, could bring on atrophy, or shrinkage. Best to avoid too-frequent or too-prolonged use; before using, see your doctor.*

Psoriasis: science gains on it **This disease is noncontagious, but the skin's crusted and inflamed look may cause others to avoid the victim, so that a bad case can ruin social, personal, or professional life. Psoriasis affects some eight million Americans, strikes 150,000 new ones each year. Nobody knows its cause, though there are genetic and familial associations; and nobody has a cure, though chances for management and control continue to improve.**

Best hope for severe psoriasis is PUVA, a two-stage treatment in which P, dosage with the sensitizing drug psoralen, is followed by UVA, longwave ultraviolet light. This month, the Food and Drug Administration is expected to issue its approval for use of PUVA under clearly defined requirements recommended by a special advisory committee. These include a continuation of experimental studies, which have been going on for several years and have tested PUVA treatment for hundreds of patients. Long-term follow-up of patients will continue, building knowledge of rates of skin clearance, watching for any long-range effects. Under the proposed approval, physicians and patients will be provided with detailed information on the treatment. Psoriasis patients who are considering PUVA should assure themselves the treatment is being given under these special provisions.

Irwin M. Braverman, *(Continued on page 229)*

Typical of the difference, *this page:* Now a white shirt with pleats in front; full pretty sleeves—worn with soft navy warm-up pants. As uninhibiting as a man's shirt and jeans . . . but more decorative, more of a "look."Shirt by Liz Claiborne and Evelyn Sini for Liz Claiborne, polyester/cotton, about $45. Available February at Lord & Taylor; Hudson's; Marshall Field's; Robinson's, California. Pants by Norma Kamali, cotton/acrylic, about $50. Bonwit Teller; Hudson's; Jacobson's; Swansons on the Plaza; Bullock's.

a sharper edge . . . the

Swimsuits take the same turn as clothes
—decorative but not gimmicky.
And prints are always bold, clear,
striking. Example: this sleek black-and-
white maillot from OMO Norma Kamali, *right.*
Of Antron/Lycra, about $65. Barney's, NYC;
Jezebel, Savannah GA; Goldwaters, Phoenix AZ;
Mano'a, Laguna Beach CA; Harridges, Canada.
These six pages: hair, Harry King,
Howard Fugler, Louis Alonzo of the Pipino-
Buccheri salon; makeup, Vincent Nasso,
Angelica Novaes of Xavier, NY,
Sandy Linter. Fashion details, last pages.

news in warm-weather dressing

Andrea Blanch

It's the long, narrow lines;
clean colors, strong patterns.
They give these cool, uncomplicated clothes
a look that's sharper.
Crisper. More attractive.
Starting here, the best for country/beach/pool,
then places that demand more "polish"

Crisp and clean-cut as a sailor's middy, the short cotton twill dress, *right*—oversized and easy on top, narrowing down from there—versatile enough to become a standby. Ralph Lauren Roughwear. About $97. April at Macy's, Herald Square; Maas Brothers, Florida; Hudson's; Polo/Ralph Lauren, San Antonio; I. Magnin. . . . From Courrèges, the perfect white swimsuit, *above*—pure, straightforward, charming as a child's tank. Of Antron/Lycra. About $80. Available in March at all Courrèges Boutiques. Fashion details, see last pages.

any color . . . as long as it's white!

Andrea Blanch

The impact's in the clean, ungimmicky shapes (no excessive cutouts), the ornamental touches. When you see a print (not often) it's a knockout like the stylized red peonies on black, *this page*. From Bill Blass Beachwear in Antron/Lycra, about $46. Saks Fifth Avenue; Rich's; John Wanamaker; Higbee's; Jacobson's; Bullock's. . . . What you do see, everywhere: strong, assertive stripes; often unexpected colors.

Opposite, top left: A slick khaki-and-white tank from DeWeese Designs. Of cotton/polyester/Lycra, about $32. Altman's; Cameo Stores, Philadelphia PA; Jordan Marsh, Florida; Harzfelds; Joske's, Houston; Bullock's. . . . *Top right:* Very wide blue-and-white stripes on a strapless maillot by Gottex. Of Antron/Lycra, about $56. Altman's; Montaldo's; John Baldwin; Jacobson's; Frost Bros.; and Bullock's. . . . *Bottom left:* Giorgio Sant'Angelo steps up a deep-blue maillot with bright-orange edging. Of Antron/Lycra, about $44. Saks Fifth Avenue, NYC; Strawbridge & Clothier, Famous-Barr; Neiman-Marcus; I. Magnin. . . . *Bottom right:* Gold highlights —on the twisted bandeau of a black bikini from Christian Dior Beachwear. Of Antron/Lycra, about $52. Macy's, Herald Square; Jordan Marsh, Florida. Details, additional stores, last pages.

The new swimsuits . . . Strong, sleek, terrific

Andrea Blanch

What really works in the city, on the job ... wherever you need to be "dressed"

The feeling's casual, comfortable. But the look now is more pulled-together, polished. What creates the balance: the crisper approach, the basic, wearable color

It's the smallness, the soft sleeves, the crisp gold-shined polished cotton that make this dress, *opposite,* so beguiling. Make it a choice you reach for without thinking twice. Krizia Poi. About $220. Available late January at Bloomingdale's; Krizia, Palm Beach; Hattie, Birmingham MI; Krizia at Lina Lee, Beverly Hills Hotel. . . . For all the things a two-piece dress would do—but with more verve, more this-minute appeal, *above:* an easy, cowl-necked top that narrows at the hip; soft, full culottes. Pierre Cardin Dresses. About $250. Available late January at Saks Fifth Avenue; Jordan Marsh, Boston; Woodward & Lothrop; Burdines; Bullock's; Liberty House of Hawaii. These six pages: Hair, Louis Alonzo for Pipino-Buccheri salon, John Sahag, Howard Fugler; makeup, Sandy Linter, Sophie Levy for Pipino-Buccheri salon; Ariella, Angelica Novaes of Xavier, New York. Details, additional stores, last pages.

A Sharper Edge . . . the news for places that demand "polish"

Andrea Blanch

The news . . .

for places that demand more "polish"

1

2

5

6

3

1. This year: a long, lean striped silk T-shirt dress . . . the simplest "dressing" you can find. Titta Porta for Pancaldi & B. About $275.
2. The white pleated shirt you saw on the first page of this section —it really moves nonstop— with cropped khaki pants (about $45). Liz Claiborne and Evelyn Sini for Liz Claiborne.
3. The best problem-solver: a suit. The news: a longer, narrower jacket, soft shouldered; the cropped pants; the graphic effect of a mixed pinstripe and block print. Jacket about $196; pants about $136, both linen/viscose/silk. Silk blouse about $116. Alfred Sung.
4. Nothing beats a jumpsuit for sleekness, easy-to-handle style. This one: boldly striped silk, with raglan sleeves, cropped pants . . . for any time of night or day. Bonavitacola. About $500.
5. For evening: the sophistication of Ronaldus Shamask's simple long silk tunic with its own scarf, matching pull-on pants. Tunic about $365. Pants about $370.
6. From Emanuel Ungaro, the most sophisticated safari suit. . . a long, rounded collarless jacket in khaki (about $525) with its own belt, brown culottes (about $195). Both cotton poplin.
7. Something to count on, something that stands up to long days at home, traveling: this full-sleeved, zipped safari jacket (about $44), belted over matching cotton khaki pants (about $64). Yves Saint Laurent Jeanswear
8. Suède . . . soft-as-silk, seasonless, a super-traveler . . . in a long, soft-shouldered jacket with a drawstring waist (about $750). Perfect proportion over a short slim skirt (about $380). Donna Karan and Louis Dell'Olio for Anne Klein & Co. Details, stores, last pages.

Andrea Blanch

4

7

8

Andrea Branch

Transposed from the easiest "T"-top you ever owned, *opposite,* Geoffrey Beene's striped silk crêpe de Chine dress with soft shoulders; a quick, narrow line dropping from a yoke . . . the kind of dress you could live in. Geoffrey Beene for Beene Bag. About $140. Available late February at Bergdorf Goodman; Jordan Marsh, Boston; Rich's; Woolf Brothers; Sakowitz; Neusteters.

This year's version of "a cotton suit that copes" *above*—a hip-length uncluttered jacket to wrap over knee-length culottes—in khaki. By Frank Smith for Evan-Picone. Jacket about $110. Culottes about $52. Lord & Taylor; Mays, Grand Rapids MI; Prange's, Green Bay WI; Brody's, Elgin IL; Colbert's, Amarillo TX; Bullock's. Details, additional stores, last pages.

Basically, the elements are classic . . . What makes the difference is very clear

VOGUE'S

Last Word

ON FASHION IN THIS ISSUE

What works and what doesn't: when you're choosing a skirt that's short or simply narrow . . . when you dress in a bright mid-winter top, find the best new belt or a blouse that's all that you ask for

First, a conclusion: Shortness, in a skirt or dress, is a simple choice not a philosophical issue . . . and it's a choice that usually turns on a simple question: how good are your legs? One fashion editor—who worked with skirts in almost every length imaginable for this issue—claims **there's an acid test for a short skirt on a woman: Put on sheer black stockings and delicate high-heeled shoes**—with a short skirt, it's the most leg-flattering turnout you can get. Look in a mirror. If you're not happy, now, you never will be. What you want is a longer skirt.

"Short," obviously, comes in a variety of guises right now. In Paris, after the showing of spring/summer couture collections, U.S. stores were apt to buy the same piece—a narrow leather skirt, say—in any of three different lengths: mid-thigh (the way, most likely, that skirt appeared on the runway), mid-knee (longest), and then a length that stopped about an inch-and-a-half above knee—reportedly the best seller, the length of Saint Laurent's black gabardine coat dress, *below left.* Between those lengths, there might be an eight-inch difference; but each—compared to the longest skirts from last season—could be considered "short."

More than a change to any one length, now, you notice a difference in volume: more clothes—like that Saint Laurent, *left,* or Perry Ellis's long white sweater dress, *below*—that are cut along narrower—leaner—lines. There's a cleaner look, too, to the accessories that you'll want with them. What works? Look at that Perry Ellis, *below*: there's a white felt fedora (one of a number of neat, easy, surprisingly non-"millinery" hats that look charming now) . . . a low, hip-slung belt . . . bigger, somewhat geometric earrings. These are Cara Croninger's white oval-disk earrings. They're red striped, noticeable, but neat.

In a season of interesting shoes—and bright color in shoes—the color that you see women choosing again and again is red: red shoes, red details on shoes—a red handbag, or any single shot of red from an accessory. (According to designer André Laug, red is the only bright color, in his experience, in which women will really invest.) Another noticeable change, for warmer weather: hair that's somehow calmer looking, hair styled with a bit more line. You may suddenly like your hair a bit straighter perhaps or taken off your face; chances are, you'll look for ways to make it neater.

Those new belts serve a purpose. **Often, we're finding, a hip-riding belt is what gives punch to a narrow dress;** when a dress is more ample, it gives the dress shape. The belts we're seeing now may be anything from wide wraps made of hemp to narrow leather thongs to bowed ribbon sashes. Almost all have one trait in common: when you move—if there's no loop or some sort of an anchor—they're decidedly hard to keep in place.

There are other, very basic truths of these belts: **you'll find a narrow belt easier to wear at your hips than one that's wider . . .** and a belt toned to the color of the skirt behind it, if you want that, will draw less direct attention to your hips. A belt that's worn a bit loose and allowed to drop down a little in front makes your torso longer looking; any angling of a belt or asymmetrical wrapping at your hips, in fact, is usually a waist-and-hip flattering trick. Some designers, by the contoured shape of their belts (like Calvin Klein's, page 185) do that for you. So, too, do the "sarong" skirts that we're seeing, now. Look at Andre van Pier's, page 180.

For some reason, in all the conversation about clothes—clothes now or at any time—there's rarely much talk about the way something feels on your body; and yet **the biggest change in the dresses we're seeing now—the dresses in this issue—is a definite difference in fit.** They may be short and narrow, but don't expect reborn sheaths or chemises: Dresses now are cut a bit looser at the top, they usually fall straight from under the arm, and they slide at the hip. Wearing them, you should be as comfortable as you would be in any big, easy shirt.

When it comes to color, clearly, there have been changes: designers now are using brighter

color, cleaner colors, more color generally than they did for fall . . . and the first time you step into one of their new bright-yellow or brilliant-blue pieces, in mid-winter, can be a bit of a jolt. At a time when makeups are generally sheer and often come in lighter colors, you're not going to be reaching for a bright berry-colored lipstick to light up your face. Other answers? Look at the photograph *above.* The secret here: soft brown eyeliner that's smudged for more of an impact, the use of a bit more—but not a brighter colored—blush.

Those Krizia blouses *top*—in fact, all of the blouses on this page—tell a truth about clothes now: **that when a blouse is done best, it often becomes what you need; what you wear with it can be almost anything.**

What defines the best blouses, now? In a season that's crisper, a certain sharpness—a crisp cotton, linen, piqué fabric . . . not a limp crêpe. Often, there's a graphic quality: clean white like, *above,* Liz Claiborne's pleated-front blouse or Calvin Klein's strong linen stripes. The blouse may close at the neck; there's a definite structure, a bit of formality. When you find that blouse, you know it. You want to collect it. Because it's some of the best dressing around. ▽

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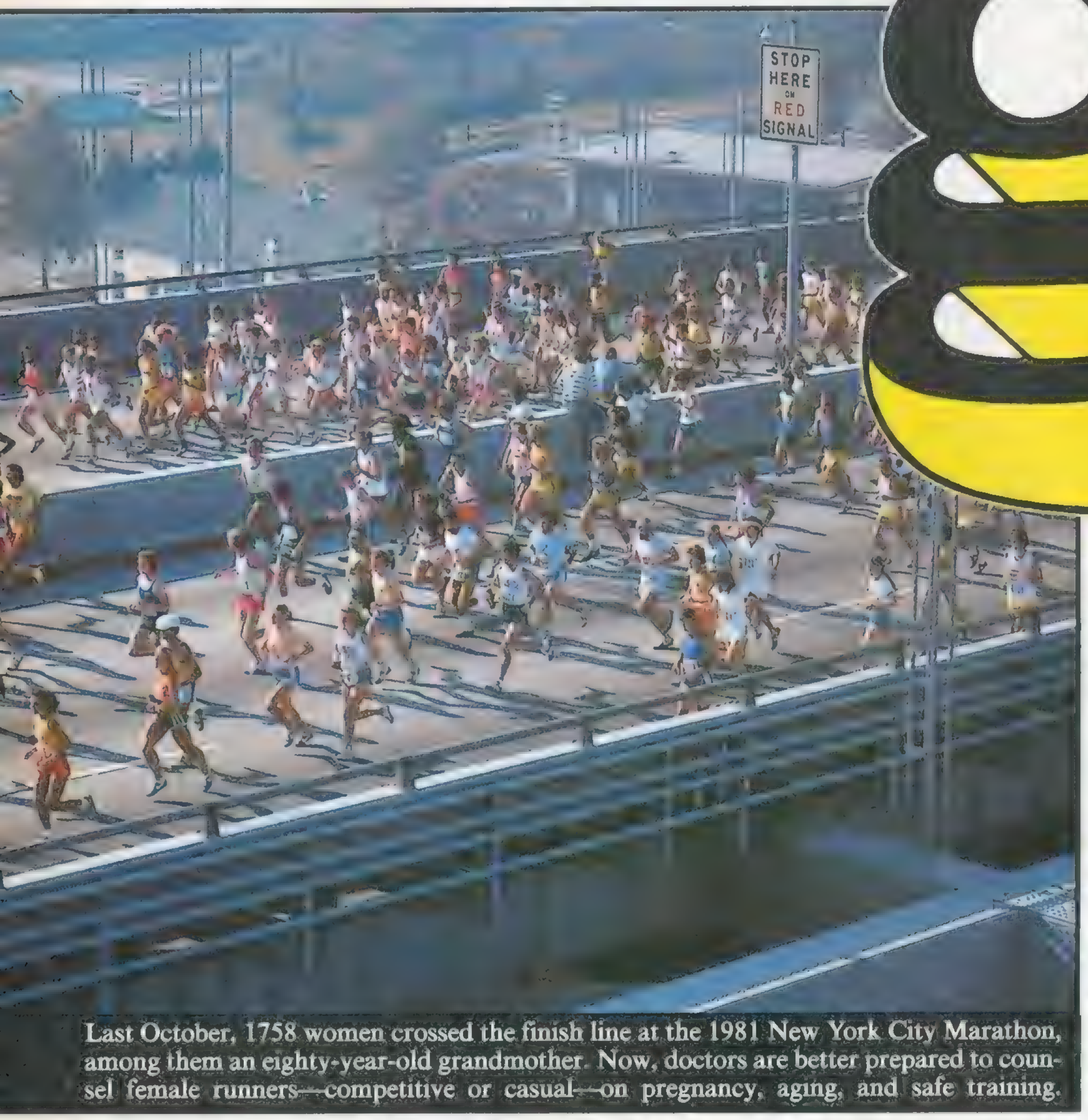

Last October, 1758 women crossed the finish line at the 1981 New York City Marathon, among them an eighty-year-old grandmother. Now, doctors are better prepared to counsel female runners—competitive or casual—on pregnancy, aging, and safe training.

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Staying in top form this winter is easy with the get-fit home-exercise gear . . .

Fitness reminder Don't let cold or inclement weather be your excuse for cutting back on the regular exercise you need to stay fit and for settling into a sedentary life style. You can get all your exercise needs—aerobics, stretching, strengthening—with a few indoor equipment basics. Worth investing in if you use them regularly (three times a week for a minimum of twenty minutes): jump rope, stationary bicycle, treadmill, rowing machine, or rebound running device; chinning bar, small weights; floor mat.

Gaining popularity among women: intensive marathon-style exercise for an invigorating sports challenge. With it comes new medical advice from The Second John Marshall Memorial Sports Medicine Symposium, in association with the NYC Marathon.

Exercise and nutrition: Gabe Mirkin, M.D., assistant professor of sports medicine at the University of Maryland, says: "The need for thiamine, niacin, and riboflavin increases with exercise, but there's no need to take vitamin supplements. Most foods with carbohydrates have sufficient amounts of these three nutrients. Every menstruating athlete should discuss taking an iron supplement with her doctor. One out of four women is iron deficient, even with normal blood counts, and this impairs athletic performance."

Exercise and pregnancy: Mona Shangold, M.D., assistant professor of obstetrics and gynecology at Cornell University Medical College in NYC, says: "The pregnant woman should listen to her body and consult her doctor about exercise. If you're not a regular exerciser, pregnancy is the wrong time to start. If you exercise often, you may have to slow down. Pregnant women should avoid excessive heat. To test: Take your temperature immediately after exercise. If it's above 101° F, you need to slow down, wear less or lighter clothing, and exercise in a cooler environment. If you develop any problem, *stop exercising* and call your doctor."

Exercise and injury: John Spratt, Ed.D., director of The Fitness Institute in New York and New Jersey, says: "Weight training for runners improves—and increases—performance, prevents injuries. For beginners, running up and down hills incorporates the resistance benefits of weight work and reduces susceptibility to knee injury. The best protection against injury is a strong, flexible body."

If **motivation** is your handicap, enroll in a running clinic. Connecticut Mutual Life Insurance Company's "Run For Life" program has running courses in thirty-five U.S. cities that take you safely from a walk to a thirty-minute clip. Another motivator: some life insurance companies offer reduced rates to exercisers. Check your policy and keep on running.

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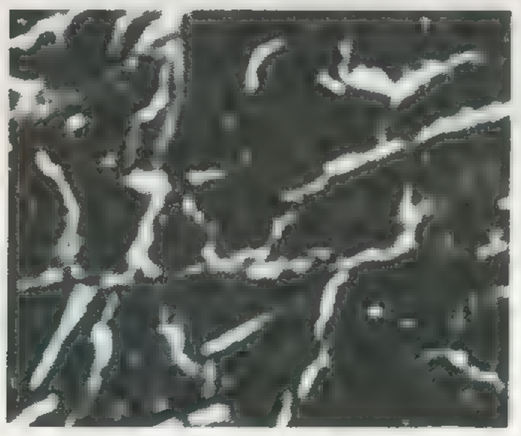

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YOUR HABITS VS. YOUR BODY CLOCK

"A cup of coffee may give you a morning lift, but you pay a price for that feeling," says Charles F. Ehret, senior scientist at the U.S. Department of Energy's Argonne National Laboratory. "Caffeine taken at the 'wrong' time of day can upset your biological clock, making you feel sluggish in the morning and restless at night. The best time to drink coffee or tea is mid-afternoon—British tea-time—when it has a neutral effect on the body clock." This is evidence of chronobiology: how food, drink, and drugs affect the body's rhythms.

Like coffee, food can influence your natural tendency to be active in the day and relaxed at night. A high-protein meal at breakfast and lunch enhances the alert phase of the body's cycle. In the evening, a carbohydrate-rich meal stimulates the production of serotonin, a sleep-inducing chemical.

The body's rhythms also play a part in weight gain or loss. Researchers discovered that a two-thousand calorie meal consumed at dinner is more likely to cause weight gain than the same meal at breakfast, because food is metabolized differently throughout the day, changing the rate of caloric absorption.

If you think that a cocktail at lunch is more intoxicating than an evening drink, you're right. In the daytime, the body is less able to break down alcohol molecules, allowing more alcohol to circulate in the blood. At any time: "Alcohol is soporific," says Dr. Ehret. "Yet it disrupts the quality of sleep and shortens your deep—and most restful—sleep."

Scientists are finding that, like food and drink, drugs influence the body in different ways throughout the day. Says Donald R. Bennett, M.D., associate director of the division of drugs at the American Medical Association: "Ten years from now, the results of today's chronobiological investigations may change the way doctors prescribe drugs."

CONTACTS NEWS

Now, soft contact lenses correct more vision problems—comfortably—than ever before. The new extended-wear lenses—contacts that can be worn continuously for up to two weeks—can correct astigmatism as well as nearsightedness; Hydrocurve Soft Lenses, Inc., makes them. And Bausch & Lomb's new bifocal soft lens allows a smooth, focused transition from far to near vision with more comfort than bifocal hard contacts, more convenience than bifocal eyeglasses. With recent FDA approval, private practitioners can prescribe tinted soft contacts to highlight your eye color. Beyond good looks, a lost tinted lens is easier to find than a clear contact.

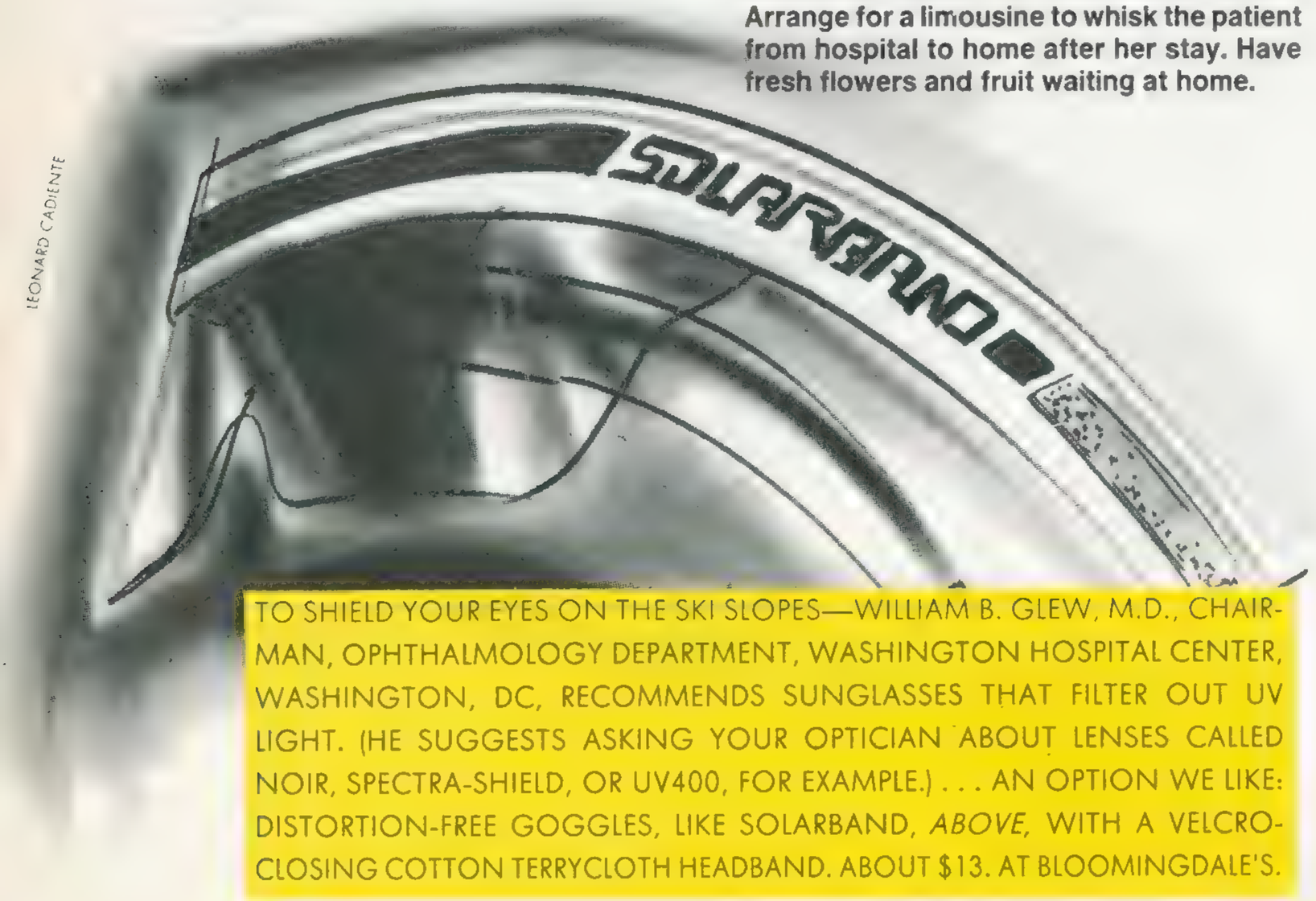
Imaginative, morale-boosting ideas for a hospital patient

HOSPITAL CHEER-UPS

You can ease a friend's hospital stay with more than just flowers and greeting cards. Here, the means, depending on the doctor's and hospital's okay. . .

Hire a masseuse for a relaxing, sleep inducing visit. And arrange for a hairstylist who makes "house calls." Replace hospital garb with a thick terry robe, a nightgown. Fill a basket with cotton scarves or hairbands; powder, lotion, and cologne in a favorite scent; deep-cleansing masks; and potpourri sachets to stash in drawers, between pillows.

Have a catered meal delivered to the patient as well as to her family at home. A portable tape player with jazz or classical cassettes breaks the television's drone. Arrange for a limousine to whisk the patient from hospital to home after her stay. Have fresh flowers and fruit waiting at home.



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WINTER SKIN HABITS

Cold weather can be hard on your skin—especially if you're a skier," says Norman Orentreich, M.D., clinical associate professor of dermatology, New York University School of Medicine. "Up on the ski slopes, the atmosphere—'nature's sunscreen'—is much thinner, so more UV radiation reaches you. Added to that is the mirror effect of snow, which can as much as double the sun's burning power. Add cold, dry winds, and you see why dry, flaky skin and sun damage are so common at this time of year." What to do? "Protect," says Dr. Orentreich. "A good moisturizer (one containing petrolatum) and a strong sunscreen, with an SPF of 15, are essential." To compensate for skin dryness, choose a sunscreen product with an emollient, rather than alcohol, base. Going from cold, dry air outdoors to dry, heated air indoors only increases moisture loss. Dr. Orentreich recommends reapplying moisturizer when you go indoors; and, when cleansing skin, increasing epidermabrasion, using a slightly abrasive sponge; follow with moisturizer.

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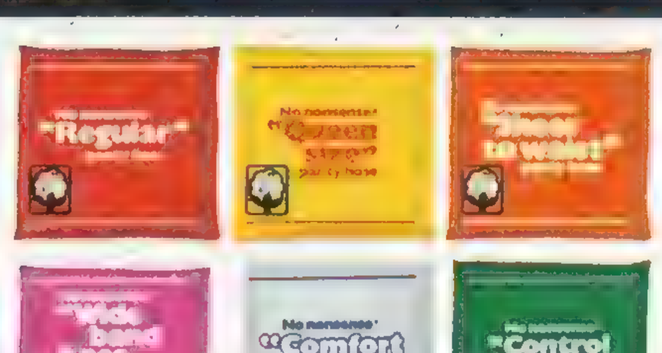

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Stress vs. malstress

Malstress—newest "symptom" of overwork—is the word psychologist Milton Holmen, Ph.D., professor of organizational behavior at the University of Southern California, uses to describe excessive executive stress.

"Each individual has an ideal stress level," says Professor Holmen; and a certain amount of stress gives you impetus to get through the day. But if your body feels tense, if you have frequent headaches, you may be suffering from negative (or mal-) stress. A clear behavioral sign of malstress, adds James Birren, Ph.D., USC professor of psychology, is failure to hear what other people say. Another symptom is inability to concentrate on leisurely, diversional reading.

"Face-lifts"

Facial acupuncture and facial-exercise "face-lifts" are both considered to be of questionable value by many medical experts. Members of the American Medical Association reaffirmed their official opinion that "acupuncture should be performed in a research setting by a licensed physician." Current research projects focus on acupuncture for anesthesia, not facial rejuvenation. (A firsthand look at an acupuncture face-lift appears on page 216.) As for facial exercises as a mode for tightening the face, NYC dermatologist Robert Auerbach, M.D., notes: "In theory, facial exercises should work inasmuch as the face is one of the few places in the body where the muscles are inserted into the skin. Because facial skin is moved by the muscles, we can 'make faces'—smile, laugh, grimace, frown. Strengthening these muscles, however, serves only to make for a more powerful smile or bite; it will not change the appearance of your face in repose. Sagging facial skin has no connection to muscle strength; it is caused by a breakdown of elastic fibers within the skin itself. Exercise cannot restore these elastic fibers: only surgery can refit skin to the face."

CPR: WELL WORTH LEARNING *CPR—cardiopulmonary resuscitation—is an easy-to-learn technique with dramatic results: it saves lives. As many as 25 percent of "sudden death" victims—those who lose breathing and/or heartbeat from accident or disease—can be saved. CPR must be performed quickly and correctly. To learn how, sign up for an inexpensive, eight- to twelve-hour course at a local hospital or American Red Cross. A certified instructor will teach you how to recognize danger (heart attack, choking, etc.) and the three rescue steps: insuring an open airway, maintaining breathing, and artificial circulation. It helps to follow up with an annual refresher course.*

The renowned illustrator of "Little Women" creates her first porcelain sculptures . . .

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Now, to celebrate the 150th anniversary of author Louisa May Alcott's birth, Tasha Tudor has created her very first works in porcelain. A collection of limited edition "Little Women" sculptures that are sure to be of exceptional interest to collectors.

"Jo", portraying Louisa May Alcott's high-spirited heroine, inaugurates the collection. Crafted in fine, hand-painted porcelain, it is a thoroughly delightful work of art. And it will be issued at the very modest price of just $75—which may itself be paid in four convenient monthly installments.

The figure that Tasha Tudor has designed is so vivid, so alive, it's as if "Jo" had suddenly sprung from the pages of "Little Women" to pay a quick but special visit. From the clutter of ink pens in her pinafore pocket to the beloved manuscript book clutched close, she's the very picture of the dedicated, aspiring author. A captivating and compelling sculpture as distinctive and full of personality as Louisa May Alcott's heroine.

To ensure that every small detail of Tasha Tudor's art—every nuance of expression—is faithfully captured, each sculpture will be individually crafted by master porcelain artisans in Japan. Each sculpture will be hand-cast . . . hand-assembled . . . and meticulously hand-painted with uncompromising care.

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To acquire your own hand-painted fine porcelain sculpture of "Jo" by Tasha Tudor, it is important to act promptly. Please be sure to mail the accompanying advance reservation application by January 31, 1982.

Figure shown actual size of 7½" in height.

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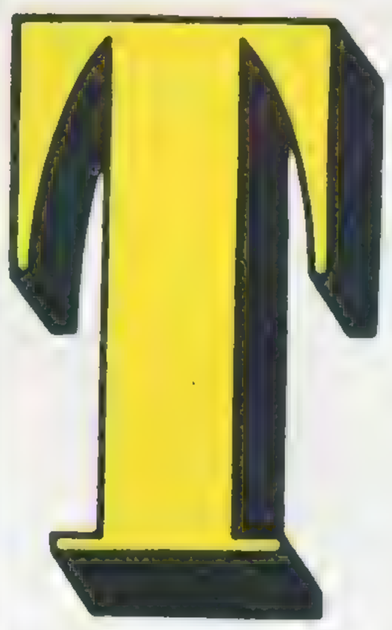
Acupuncture "face-lift"

BY BARBARA PHILLIPS

Is it a real alternative? One woman's odyssey through the Eastern option to plastic surgery

EDITOR'S NOTE: *It is the current judgment of the American Medical Association that since acupuncture in the United States is an experimental medical procedure, it should be performed in a research setting by a licensed physician or under his direct supervision. The following article is based on the writer's personal experiences.*



Turning restlessly on the examining table, I glimpsed my shadow on the wall; rising up from my face were more than a dozen long, hair-thin needles. I looked like a stainless-steel porcupine, participating in the newest application of acupuncture: a non-surgical face-lift for removing the visible signs of chronological aging.

Within the last few years, claims have been made by some for using acupuncture as an alternative to plastic surgery. There is less trauma connected with an acupuncture face-lift and less to be squeamish about. When friends said, "How can you stand the thought of having needles stuck in your face?", I replied, "It's better than going under the knife."

Results are not as dramatic, however—or as certain. Acupuncturists don't show before-and-after pictures as do cosmetic surgeons. And Western medicine, in general, is skeptical about acupuncture. One doctor told me positively that acupuncture cannot remove wrinkles. Even some acupuncturists have doubts about the legitimacy of the procedure as a cure for signs of aging. Ralph Sepson, M.D., medical director of the Acupuncture Treatment Group of New York City, where I went for a consultation, cautioned that, as far as he was concerned, the procedure is still experimental; and, in any case, if it did help, it would improve surface lines only.

But Miki Tatum, the program director of the group, whose unlined face belied her grown-up children, was not as cautionary. "We have positive results with those patients we judge to be good candidates for cosmetic acupuncture," she said. But she prudently reminded me that results do not occur overnight. "Facial acupuncture is not just a cosmetic procedure; it's a total rejuvenation and revitalization process."

A consultant at the center answered all my questions: cost, $60 for the first visit, $40 thereafter; pain, none or less than a mosquito bite; length of results, varied; return once a month after initial treatments for boosters.

Vagueness set in when I asked about definite results. "You're not wrinkled," said the consultant. "Your eyelids are all right, but gravity is settling around the neck and mouth. Best results are accomplished with the firmest skin."

It became clear that I might never look young—no matter how many visits I made. Moreover, I was told I must suspend my "Western way of thinking." Acupuncture, they said, involves "positive and negative forces that create energy. The silvery needles affect this energy flow by restoring the balance of yin and yang forces within the body."

It didn't sound like science. But with no intention of going gently into my "mature" years without at least a brief skirmish with its ravages, I signed up for weekly sessions.

My first few encounters were not reassuring. In the treatment room, dressed in a paper smock, I felt unsettled. New York State requires its licensed acupuncturists to have a proficiency in English; but the woman who appeared restricted her conversation to "Hello, how you?" Only smiles prevailed thereafter. I was anxious to ask questions, but the acupuncturist just smiled and put in the needles—which hurt *more* than a mosquito bite.

Despite advice to stay with the same one so that treatment could be adjusted in the first few weeks, I changed to another acupuncturist. As we got to know each other, I began to relax during the treatments. On treatment eleven, he and I had a significant encounter. Walking into the room, he said, "You look better." I was so elated I forgot my old doubts.

After fifteen treatments, I know I will never develop the Oriental serenity acupuncturists talk about. My greatest sense of calm comes from my post-treatment acupressure massage.

I return to the clinic about every three or four weeks for a booster treatment. I examine my face critically at home. I don't look twenty-five—or even thirty-nine. Strangers with whom I discuss the treatment say, "You don't *look* wrinkled." I hesitate to reply I never was.

Does an acupuncture face-lift *really* work? Friends won't tell you the truth. They only say, "You're looking good these days," or "You don't look tired"; but the same friends also qualify that remark with "You looked okay before."

What do *I* think? My mirror tells me there is a difference in my face—it has filled out, looks less haggard. My neck still sags a bit, and the lines around my nose and mouth haven't disappeared. But they're no deeper, either. I will complete more treatments, how many I can't predict. The wear and tear of fifty years of living can't be erased easily—or totally. But if acupuncture treatments can prevent or postpone surgery for a few years, I'll be satisfied. ▽

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Between Us

When "children" come back home...house buying like a pro...how about a "Ratify ERA" T-shirt?

By Lorraine Davis

MOTHERHOOD REDUX

In these days of skyscraping housing costs and disappearing money, parents often find their adult children returning to live in the family home, a phenomenon that caused Erma Bombeck to quip, in her newspaper column, "Does a bedroom occupied by a child give the child ownership and jurisdiction for the rest of his life?" Two Chicago mothers, Phyllis Feuerstein and Carol Roberts, have written an excessively metaphoric but useful misery-loves-company book, *The Not-So-Empty Nest* (Follett), crammed with case histories and advice about postgraduate parenthood and how to cope with finances, housework, privacy. They conclude with these tips (condensed here):

- Be aware of the circumstances that drive grown children home.
- Realize they sometimes need a respite from adult tasks to become adults.
- Tell young adults what you expect of a grown-up child, and be prepared to wince when they tell you what they expect of a grown-up parent.
- Handle money matters as if your money matters. Give children a hand—but not your right arm.
- Don't let grown children displace your spouse.

The authors emphasize that your goal should be, just as it was when your children were small, to make them independent. Finally *asking* your grown children to leave may be the "permission" they need to set up their own establishments.

NINE TO FIVE AND AFTER . . .

When you saw office workers Lily Tomlin, Jane Fonda, and Dolly Parton stringing up their piggy boss, Dabney Coleman, in the movie *Nine to Five*, you were watching the experiences and hopes and dreams of the members of Cleveland Women Working, a group affiliated with Working Women, the national association of office workers with groups in twelve cities: Atlanta, Baltimore, Boston, Cincinnati, Los Angeles, Minneapolis, New York City, Pittsburgh, Providence, San Francisco, Seattle, as well as the founders in Cleveland.

Judy Donner, on the staff of the Cleveland group, said the movie was based on interviews done by Jane Fonda in their offices (1224 Huron Road, Cleveland OH 44115; 216/566-8511) and that the Cleveland women thought the finished film accurately portrayed their issues—low pay, general lack of respect, sexual harassment—and even their fantasies. "People felt real good about seeing Hollywood recognizing them," said Judy. "Now women feel they do have a right to speak up. The movie raised the consciousness of bosses as well as secretaries."

This winter, Jane Fonda's company, IPC Films, and 20th-Century Fox have repeated the process, getting groups of Cleveland workers together with their writers to trade true stories of life in the office. And Janice Blood, from the staff of the Boston Women Working group, is serving as a consultant in Hollywood as the producers spin off a *Nine to Five* series to be aired on ABC-TV this year.

'TIS A MONTH TO GO HOUSE HUNTING

"If you can, house hunt in the fall and winter. Faced with the prospect of another year's taxes and maintenance, few buyers, and even fewer offers, owners are usually more anxious to sell at this time and thus are more amenable to price concessions. One seasoned house buyer I know makes it her business to visit houses during inclement weather. She finds that rain and snow reveal more flaws (especially in roof and basement areas)." This advice comes from a sage real-estate counselor Phyllis Eve Kiev in *The Woman's Guide to Buying Houses, Co-ops, and Condominiums* (Ballantine), providing detailed instruction for novices and including many a tip even experienced buyers can profit by: how to estimate your house budget and negotiate the deal; methods for sidestepping the ploys of sellers and brokers; strategies in hammering down the price, inspecting houses, choosing lawyers; little-known ways to finance the purchase, cut the costs of closing.

YOU CAN MAKE A DIFFERENCE

We all know that the ERA clock is ticking and that, although the latest national poll shows a solid 60 percent of Americans in favor of ratification, and legislatures representing 75 percent of Americans have done so, we have only months in which to turn around at least three more state legislatures and ratify the Amendment. But just what are you and I going to *do* about it?

To focus our efforts, National Organization for Women, National Women's Political Caucus, and ERAmerica will open ERA Countdown Campaign Offices in seven targeted states, beginning this month and continuing as state legislatures meet in the various capitals. Countdown Offices will be in Tulsa and Oklahoma City, Oklahoma; Raleigh and Fayetteville, North Carolina; Springfield and Chicago, Illinois; St. Louis, Missouri; Tallahassee and Miami, Florida; Atlanta, Georgia; and Virginia (call National NOW in Washington, DC (202) 347-2279 for which city). To help, call your local NOW office.

NOW-NY also doesn't stand around wringing hands; instead, the group has launched a "New York Loves Florida" drive, asking every New Yorker who goes to Florida this winter to get a minimum of six Floridians to write to their legislators, telephone or visit to tell them that women want ERA ratified in Florida. The Florida legislature will meet January 18 to March 18. To aid the visiting NYers, the NOW-NY group will provide sample letters and a list of whom to write . . . plus a T-shirt with an apple and an orange and the legend: "Ratify the ERA by March 18, 1982." New York City NOW: (212) 989-7230.

SYLVIA SHENANIGANS

Gravel-penned cartoonist Nicole Hollander, a Chicago feminist who never gives male hypocrisy an even chance, is back with her fourth book, "More Sylvia," titled "Mercy, it's the revolution and I'm in my bathrobe" (St. Martin's). The book is replete with the kind of fast and trenchant laughs we expect from Syl: "For feminine protection, every day, use . . . a hand grenade," is one example. Or, in an only slightly softer vein: "Syl, I'm going to have an affair. It's not that I don't love Ralph. I do. I do. But I feel that life is passing me by. I want to feel excitement. Feel my heart leap in my breast."
Sylvia: "Try skydiving."

FRAN LEBOWITZ

(Continued from page 162)

as far as I'm concerned, are Germans with good food.

CS: Where else have you been recently?

FL: Italy. The Italians are Jews with great buildings. Plus they have Venice there. And Tuscany. I got quite bored in Tuscany. By the third day, walking out on the terrace of the fifteenth-century villa and saying, "Ah, it looks just like a Renaissance painting," begins to pall as an activity. And then London. To me, it's a place you go to get bronchitis.

CS: Your novel is about rich people in France?

FL: Certainly not.

CS: What is it about?

FL: It's a novel of manners. Well, we don't have manners anymore; we have mannerisms. It's a novel of mannerisms. It will be very short. A novelette of mannerisms—a new form. And it's not one of those books about real people that changes their names. This is fiction. I want to get credit. It's harder to make things up. I'm interested in types of people, categories. One of the types in this book will be people who want to become artists.

CS: Won't it be difficult for someone with such a disapproving world view to draw sympathetic characters?

FL: I don't care if anyone likes my characters. They're not real people. You don't have to eat with them.

CS: Are you having trouble with the novel?

FL: It's a very short book. It will probably be done in three or four years. I don't know how to write a novel. I go around asking people, "How do you write a novel?" No one knows. Which is actually encouraging, since some of them are novelists. The dialogue part is quite easy. The hard part, of course, is that you have to have a story. I find this appalling. I don't really care about a story, but other people do.

CS: You often refer to yourself as a bookworm. What kind of books do you read?

FL: I'm very indiscriminate. I read police books. I never remember which ones I've read. I probably read the same one over and over. I never know who did it, never care. They're comforting, like black-and-white TV. And I read Evelyn Waugh, of course. And Nancy Mitford, a wonderful underrated writer. My favorite and the best living writer is James Purdy. He is most astonishingly undiscovered. I like Cheever; I often like Updike, although he does little things to annoy you.

CS: Like what?

FL: He puts too much sex in his writing. And I admire Ann Arensberg, who wrote *Sister Wolf.* And Steven Millhauser, who wrote the best book about childhood, *Edwin Mullhouse.*

CS: Do you read newspapers and magazines?

FL: In no particular order and with no passion. I read articles about myself. I read Rona Barrett's. *The New Yorker* has the best ads of anyone. I read it for the ads and cartoons. This guy Ziegler is my favorite. And sometimes they have one of those pieces—a nine-thousand-page piece on, say, chairs.

CS: What about critics?

FL: I can't think of any great critics. There are forms that shouldn't have critics. It's too much burden for the little form to bear. Movies, for example. And, of course, rock 'n' roll. But nothing approaches art criticism. *Artforum* should be in jail. The actual magazine itself. As long as artists review painting, writers should paint reviews of books. I think art reviews should be lists; they should list them the way they list clothes at a show: "No. 1. Blue; small." Let fashion critics review art: "The painting is pumpkin color with raisin highlights." Art critics should review fashion—then I'd read art criticism. *Dressforum!* It's almost impossible to be a satirist in contemporary life. After all, photography critics already exist. That's something *I* should have to make up. And then there are food critics. Food critics should write "Tasted good." Or "Too hot." Food critics are felons. They are

London—to me it's a place you go to get bronchitis

responsible for the food that's around. There's no real food anymore—food that my grandparents would have served in their restaurant in Derby, Connecticut. Mildred Pierce would have worked in this restaurant. Now, you see things like, on Forty-seventh Street, a sign on a window: "Opening soon—Bonjour Croissant." I saw that and immediately made plans to go to Paris and open up a restaurant named "Hello Toast." I mean, look at this menu [She picks up One Fifth Avenue's menu]—"Sautéed calves liver with green grape juice." Can you imagine coming home after school and saying, "Mom, what's for dinner?" "Sautéed calves liver with green grape juice." "Uh . . . Can I eat at Debby's?" What are you supposed to say? "Sautéed calves liver with green grape juice! What a coincidence—I've been craving that all day." And another thing—people now call spaghetti "pasta." I've started calling everything spaghetti—even tortellini. Like when you would say to your mother, "What's that?" and she would say, "It's just spaghetti in a different shape." Spaghetti is one of the three things I know how to cook.

CS: What are the other two?

FL: Popcorn and baked potatoes.

CS: Aren't some of your friends critics?

FL: Oh, no.

CS: Who are your friends?

FL: My closest friends are a rock 'n' roll gossip writer (not a critic), a couple of photographers, and a lot of people in the fashion business. They're the cutest. And they have the best parties. I mean, a party of writers—well, it's not a visually edifying experience. I don't go to parties for good conversation, do you? That's for the telephone. I did go to a party where I met Jonas Salk. On the way to the party, I kept wondering if I could actually say to Jonas Salk: "What do you think this is on my arm?"

CS: Did you ask him?

FL: Yes. He thought I was joking. He told me to get a booster shot. He also said, "Gee, I wish I could write funny things." Can you believe it? This is a man who saves humanity. That's when I realized no one wants their job. Everyone wants someone else's job.

CS: What job do you want?

FL: Movie star. I wouldn't like the movie part. Just the movie-star part. And when I have a deadline and I'm watching television—the two often go hand in hand—I want to be a game-show host. That's a good job. Or a private eye.

CS: I should probably ask you about the Women's Movement. . . . *(Continued on page 220)*

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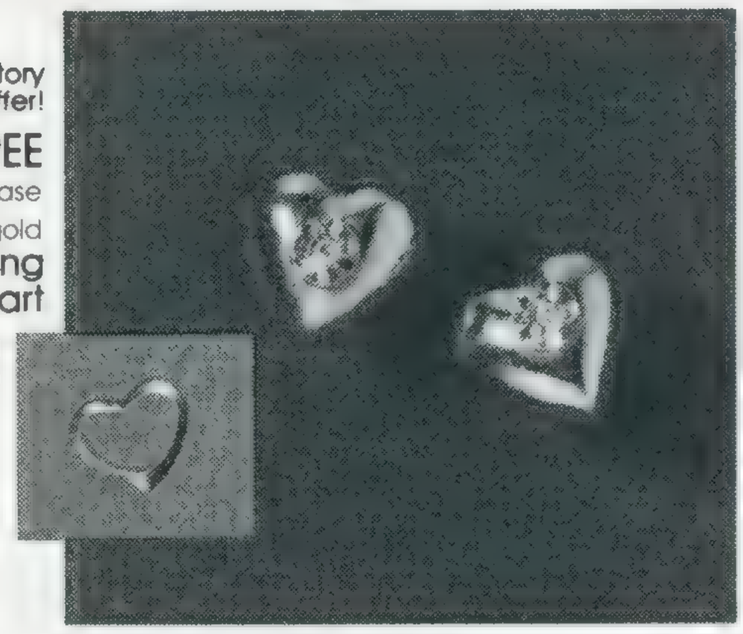

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FRAN LEBOWITZ

(Continued from page 219)

FL: I'm not in it.
CS: Why not?
FL: Well, obviously I'm a girl, so it affects me; but I'm just not interested in it. That's true of every political thing with groups of people. And I have no selfish interest in it. I mean there were some plusses to growing up the way I did. It was bad enough being a teenager. If on top of that I had had to be a good athlete . . . And I will never forgive them for the word Ms.
CS: I think everyone should be called Mr.
FL: Or Miss. Especially in this neighborhood. I like being called Miss. It's so respectful. It makes me feel rich. I profited by women's being oppressed. If I had been a boy, my parents would have been furious that I wanted to be a writer. But they didn't take me seriously, so they left me alone. I'm not in the movement. Feminists yell at me at readings. And it's too democratic. They try not to be elitist. That rubs me the wrong way. There should be a boss. I should be it.

At this moment, a man with a moustache squeezes between two tables to reach us. He appears to be a real-estate agent. "I have something very interesting on Great Jones Street, Fran. I'll call you tomorrow."

"The idea that I would want something very interesting on Great Jones Street. . . " Fran Lebowitz mutters when the man has gone. "How about something boring on Fifth and Seventy-third? Something extremely dull on Fifth Avenue and Seventy-third Street."
CS: Where do you live now?
FL: I sublet a co-op in the Village. Everyone in my building hates me. I don't know why. I stay in my apartment quietly not writing. I wish I were my neighbor. I wish I lived upstairs from myself. Last year, during the subway strike, it was impossible to get a cab. That's the only way it affected me. I went to my parents' house in New Jersey and got my old bicycle. I bought a chain for about a thousand dollars and locked the bike to the front of the building. They told me that wasn't allowed, so I moved it to the curb. The next day the thousand-dollar chain was there, but the bicycle was gone. The doorman told me one of my neighbors didn't like it and cut it in half and threw it away. My childhood bike.

And one night I heard little scratching sounds in my apartment. It was a mouse. I was appalled. I called an emergency exterminator and he put little cans of poison cereal around the apartment. Every night, I would hear the little cans rattling. The mouse ate all the poison cereal. But there was no dead mouse. I called the exterminator and said, "What did you give me? Mouse snacks?" When the mouse finally died, I called the exterminator to take away the body. He told me I should be grateful for the mouse because it meant I didn't have roaches. Mice eat roaches. It also meant I didn't have rats. Rats eat mice. I mean, what does the presence of rats prove? The absence of wolves? Must one choose one's vermin? And anyway, that mouse turned out to be an escaped pet. It cost me $65 to kill a pet. But it was worth it. It was the pet of the child of the person who cut my bicycle in half.
CS: Do you have any predictions for 1982?
FL: We'll look back at 1981 and say, "Do you know in 1981 I could have bought a two-bedroom co-op for only $300,000?" ▽

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HANNAH PAKULA

(Continued from page 175)

It's so good . . . and it's fun to do, because it has lots of ingredients; if I run into trouble at the typewriter, I can always put something else into the soup. You could call it Writer's Block Minestrone; if you can't think of the right word, you stir the pot."

In Los Angeles, where Hannah grew up, and where she and Alan lived before moving to New York two years ago, there is a tomato-based version of bouillabaisse called Cioppino that she loves to do, even though only the base is done a day or two in advance; the seafood (in almost any combination one likes) can be cleaned and shelled beforehand, but it doesn't get popped in the pot until seconds before serving. With the Cioppino goes a Rouille that gets passed around with a caveat (and little, tiny spoons, in case her guests don't believe it): it is *very, very* hot. For a first course, she'll do a pasta with pesto, and dessert is likely to be her standby lemon soufflé or a plum tart.

A summer lunch: gazpacho, ratatouille, rice salad, fruit sorbet—all done well ahead of the event. And not because it's the only way she can get a meal on the table. That was the case fifteen years ago, when she taught herself to cook, but it hasn't been for a long time. She happens to have an excellent cook who could do it all. But doesn't. The truth of the matter is that Hannah loves having people in and loves to cook for them, and—given the givens of her schedule—this is the kind of good, unpretentious, self-improving cooking that makes it possible. It is also one giant step towards demystifying that whole ritual of sociability that we call "entertaining," and which simply means getting together people one likes with people they might like, feeding them well, and giving some thought to who sits where so that next to the Russian film director will not be the however-charming lady who thinks Pushkin was one of the little people in *The Wizard of Oz* (but not fretting if it turns out that way).

These things happen. Even to Hannah Pakula. She is not one of those fire-breathing hostesses who runs a dinner the way General Patton ran his army. "I still haven't got over my pre-party apprehensions. I am always sure the soufflé will fall [not unheard of] or that one guest will insult another." The closest she has come to seeing this fear realized was when the real-life counterpart of the Russian film director was seated next to a lady with no language problem and infinite political tact, who, thinking she had hit on cultural neutrality, said to him, "You must know *all* about Christina Onassis; do tell me." To which he replied, "That sort of thing does not interest me."

The difference is that today, "While I may not be able to laugh at that very moment, I know that by morning I'll think it's funny. In the past, I would have worried longer. . . . The biggest thing I've had to overcome is the fear of making a mistake. But Alan has given me a confidence in myself that I didn't have when I was younger . . . when we were first married. It was hard at first. When you take all of the responsibility, you have to give yourself all of the blame if things go wrong, and inevitably something does. . . . Now I relish the freedom to make my own mistakes, and not someone else's . . . one of the nicest things about reaching my age is that you are bound to have made any number of errors and miscalculations, and you have survived." *(Recipes on page 222)* ▽

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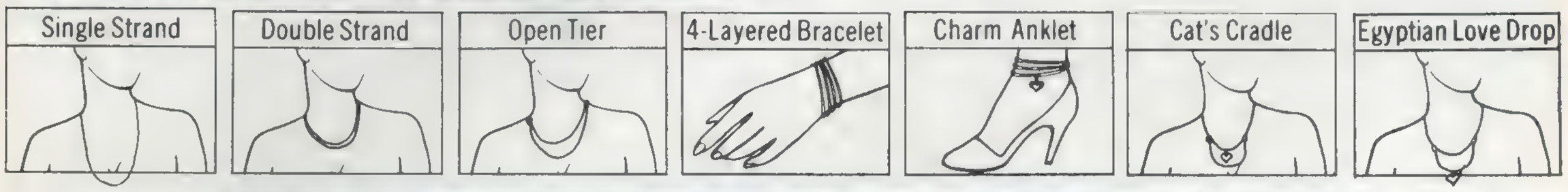

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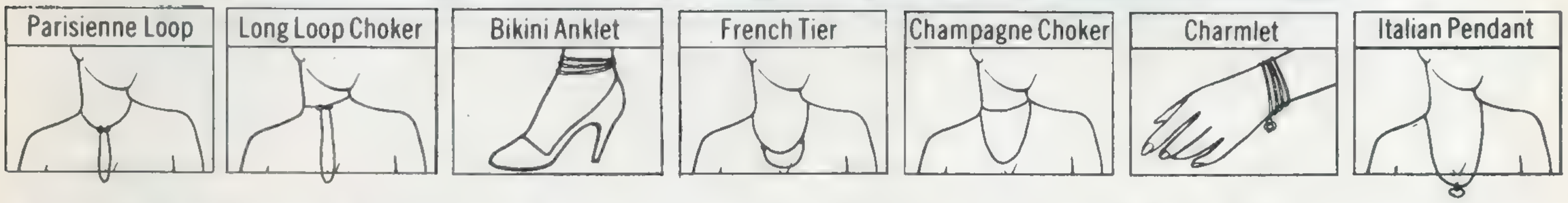

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BEST SKIN CARE EVER

(Continued from page 194)

The improvements in skin-care products everywhere are revolutionary.

As Earl W. Brauer, M.D., vice president of medical affairs for Revlon research, describes it, "In the late 'fifties, pregnenelone acetate (a non-hormonal steroid) was developed synthetically and proved to have beneficial cosmetic effects on the germinating layer of the epidermis. Charles Revson acquired the rights from a Swiss manufacturer to use this chemical exclusively in his products and, following the required New Drug Approval procedure from the Food and Drug Administration, Eterna 27 was launched. Today, Eterna 27 is still a remarkably efficacious product, but its texture is considered heavy for some types of skin. It cannot be changed without having to go through the FDA approval processes again, which can take up to five years.

"For the consumer who prefers a lighter product, Revlon developed Moon Drops Moisture Cream and, in the early 'seventies, following the discovery of an industrial process for harvesting soluble collagen (protein), again Revlon signed an agreement to obtain the most pure and highest-quality soluble collagen, similar to that being used at the time in medical research for healing wounds, especially relating to the eyes. This soluble collagen was developed into CHR Moisture Concentrate, and again, to meet consumer needs, a still lighter formula, European Collagen Complex, was developed in the early 'eighties."

In 1974, Estée Lauder developed Swiss Performing Extract containing natural soluble collagen, stating that not only was it able to penetrate the skin, but could actually increase the skin's own production of collagen. Their next step was to develop Maximum Care Eye Creme with sodium RNA (sodium ribonucleic acid) to increase skin's oxygen intake and the rate of cell turnover in the basal layer.

All this progress was triggered by the realization that although the maintenance of moisture in skin's top layers is vitally important, there are other elements that have to be considered. The fact that in an aging skin there is a slowdown in skin-cell renewal, which results in a decrease in the skin's ability to care for itself, was recognized and addressed by Elizabeth Arden with what have been described as "breakthrough" products: Millenium, a four-step method to avert the slowdown and actually speed up cell renewal.

Estée Lauder's Age Controlling Creme, introduced in September 1980, uses thirty-two active ingredients to compensate for losses that can take place in an aging skin, with the obvious surface benefits. This was followed by two products dedicated to outright protection—Gentle Protection Tonic and Full Strength Protection Tonic, added to the Swiss Age Controlling Skin Care Program.

"For skin to function and look its best it must be able to absorb oxygen from the environment and eliminate carbon dioxide properly." So says Jack Mausner, Ph.D., vice president of Chanel research and development; Chanel's most recent skin-care introduction, F.R.E., concentrates on improving this necessary function. As Dr. Mausner elaborates, "When skin is able to 'breathe' correctly, it helps regeneration of new skin cells, going on twenty-four hours a day as is sloughed off."

MODERN WOMAN'S RECIPES

(Continued from page 175)

HANNAH PAKULA'S WRITER'S BLOCK MINESTRONE

serves eight to twelve people

1/3 cup olive oil
2 large onions, chopped
3 large stalks celery with leaves, chopped
1 clove garlic, minced
1/4 cup parsley, chopped
Beef and veal bones (enough to cover bottom of very large casserole)
4 cans Campbell's beef bouillon
Salt to taste
1 small can tomato paste
2 cans kidney beans with liquid
1 can white beans, drained
1 small can garbanzo beans, drained
1/2 teaspoon Tabasco sauce (or to taste)
1/2 teaspoon sage
Maggi seasoning
3 large carrots, sliced
2 small zucchini, sliced
1/2 head of cabbage, coarsely chopped
1/2 bunch spinach, snipped with scissors
1 package frozen cut green beans (or 1 lb. fresh)
Pasta
1 package tiny frozen peas
Grated Romano and Parmesan cheese

Stage 1: In very large casserole, heat oil. Add onions, celery, garlic, and parsley. Cook until soft. Add bones, 14 cups water, bouillon. Taste for salt. Add as needed. Bring to a boil. Skim off the scum. Simmer for 1 1/2-2 hours.

Stage 2: Add tomato paste, undrained kidney beans, drained white beans and garbanzo beans, Tabasco sauce, sage, few dashes of Maggi seasoning. Simmer another hour.

Stage 3: Add carrots, zucchini, cabbage, spinach, cut green beans. Simmer another hour or so. Cool and refrigerate overnight.

Stage 4: Next day, remove congealed fat. At this point, minestrone may be frozen until you plan to use it. To serve that day, proceed as follows: Bring soup to a boil and add a few handfuls of whatever pasta you have in the house—spaghetti, macaroni, linguine, etc. Cook until pasta is soft. Just before serving, throw in a package of frozen tiny peas. Don't let them cook; they need only to be heated. Serve with sprinkling of grated cheese.

CIOPPINO

serves six to eight people

Sauce ingredients
1/4 cup olive oil
1 onion, chopped fine
2 stalks celery, chopped fine
1 clove garlic, minced
2 tablespoons parsley, minced
1 46-ounce can tomato juice
1 cup dry white wine
1/2 to 1 bottle of clam juice
1 tablespoon fresh basil, chopped, or 1 teaspoon, dried
Dash of oregano
Freshly ground pepper to taste
Powdered saffron (start with a pinch or two)

Seafood ingredients
Clams and/or mussels, well scrubbed (allow 3 clams per person or 2 clams and 2 mussels)
2-2 1/2 lbs. of thick firm-fleshed fish (flounder or rock cod) cut into chunks
1 1/2 lbs. shrimp, peeled and deveined
1-1 1/2 lbs. sea scallops

In a large heavy casserole, heat oil. Add onion, celery, garlic, parsley. Cook until tender. Add tomato juice, wine, 1/2 bottle of clam juice, and seasonings. Simmer, covered, 1 hour. Taste. Add more clam juice to taste. Refrigerate overnight. **Next-day cooking:** Heat, taste again, and if necessary, add more of the seasonings. Refrigerate or freeze, depending on when you want to serve. **Final-day:** Reheat in casserole 15-20 minutes before serving, add clams (and/or mussels). Seven minutes before serving, add fish. Three minutes before serving, add shrimp and scallops. Stir, serve with Rouille, a hot, hot sauce.

Rouille
2 cloves garlic
2 long hot red peppers, seeded
3 tablespoons bread crumbs
2 tablespoons olive oil
1 egg yolk
1 tablespoon Madeira
Grated peel of 1/2 orange
Approximately 1 cup sauce from Cioppino

Blend garlic and peppers in blender. Add bread crumbs, olive oil, egg yolk, Madeira, orange peel, and blend all together. Stir into the cup of sauce from Cioppino and serve separately to spoon over the Cioppino. ▽

ing. As new cells move upward, old ones *must* be shed on a regular basis."

As knowledge increases, it is now taken for granted that skin health promotes younger-looking skin; and an interesting side development is that today the majority of new treatment products are aimed less at specific ages than at skin types or skin problems.

For instance, for what is termed as "normal" or combination skin—dry sides with a slightly oilier T-zone from forehead down to chin—the generally accepted view is that skin care should start as early as possible to maintain skin health at its optimum and so retard "aging." This relates to a number of recently introduced "preventive/protective" skin-care products that once upon a time would have been directed to an older age group . . . like Lauder's Age Controlling Creme and Chanel's F.R.E., as well as Clarins' Complete 20-Day Beauty Treatment, which uses fresh-cell extracts from animal embryos (stated by The Clarins' Institute to help stimulate the growth of new skin cells and to help normalize oily skin, often the bane of a young person's life) . . . Charles of the Ritz's Age Zone Controller . . . DEP's Paba Plus Moisturizer with a key sunscreening agent (para-aminobenzoic acid), . . . Christian Dior's Hydra Dior moisturizers, containing ultraviolet filters to protect skin from becoming "degraded" by sunlight . . . Lancôme's Nutribel Nourishing Hydrating Emulsion (includes jojoba oil and linoleic acid) . . . Germaine Monteil's Supplegen Firming Action Moisture creme, and Super Moist Line-Stop Cream Concentrate . . . Redken's new Cellular Skincare "for women of any age who perceive the signs of aging" . . . Max Factor's Living Proof Skincare System, fragrance-free, allergy-and dermatologist-tested . . . as well as such long established skincare lines as Charles of The Ritz Revenescence Moist Environment Series and, in the forefront, the products of Dr. Erno Laszlo, who brought from Europe to the United States the first strict, one might almost say "prescribed," skin care on an individual basis in 1939 . . . and Payot's Amnioderm line using stabilized amniotic fluid obtained from calves to improve the health of skin cells.

This month, using technology developed in their parent Eli Lilly pharmaceutical research laboratory, Elizabeth Arden research introduces products that are not only low in irritancy and allergenicity but, Arden claims, go beyond the "hypoallergenic" (less likely to cause allergies) to make sensitive skin actually *less* sensitive. This important claim is substantiated, Arden says, by scientific studies of long duration specifically designed to measure the reduction of sensitivity, (see page 192). Called Soothing Care for Sensitive Skin, this line is the first ever to claim both to increase skin's resistance *and* decrease its sensitivity.

As well, this month, Elizabeth Arden is introducing Extra Control For Problem Skin, a regimen designed to treat problem skin the way it often really is—both oily *and* sensitive at the same time.

Of course, there are regimens formulated specifically for older skin—such as Elizabeth Arden's Millenium, already mentioned, and Orlane's acclaimed Creme B_{21} night cream, created in 1968 after much research into skin's chemistry and packed with ingredients so rich it's recommended to be used only ten days a month, alternating with B_{21} Super Hydratante, a less "rich" cream on the remaining days. The Recette Merveilleuse line introduced by Stendhal in 1970 has always been directed specifically to women of forty-plus and is, they say, an extension of the work commenced in 1950, when Stendhal pioneered the use of hermetically sealed glass vials called *ampoules,* in this case filled with vitamin A and extract of sea urchin to improve damaged skin.

Ampoules are also found in the advanced Prescriptives line of products introduced in 1979, where the Daily Dose, a scientifically formulated treatment to revitalize skin, has been described as "better than a face-lift" (see page 62 for more on Prescriptives).

In 1968, a major new concept in treatment products was introduced—Clinique—a fragrance-free, "allergy-tested" line that addressed consumers in a particularly down-to-earth, straightforward manner. Skin fitness was its goal and the makers have never deviated from it. As Carol Phillips, president of the company, states, "From Clinique's inception, the American consumer has shown she likes the three main points on which Clinique is based: allergy-tested, 100 percent fragrance-free, and 100 percent performers.

"Until Clinique, there was no simple system of daily skin care and no precise way to determine a person's skin type. It was a guessing game until the Clinique computer was planned and programmed by Clinique's guiding dermatologists to make precision skin typing a preliminary to all skin-care sales, helping to administer treatment to individual requirements. For instance, it was explained to me by Norman Orentreich, M.D., clinical associate professor of dermatology, N.Y.U. Medical Center, that as you grow older, skin needs *more* exfoliation, not *less,* in order to be sure to eliminate dead skin cells evenly and regularly. Although it is carried out in dermatologists' offices, you could say we put 'exfoliation' into public channels with our basic Clinique regime of cleansing, clarifying, and moisturizing with products formulated in upgraded strengths to match each skin's needs.

"Then, until Clinique, serious sun protection had little appeal . . . deep-fried suntans were everywhere . . . and this habit *had* to be changed, according to dermatologists across the U.S.A. Making good advice enjoyable became our commitment—culminating in the promotion of sun block with the straightforward, demonstrable claim: 'age retardant.' "

One of the major breakthroughs in skin protection came from Johnson & Johnson in 1976 when they introduced a sunscreen that was water resistant. This was followed by the first *waterproof* sunscreen in 1980. Johnson & Johnson is also credited with the development of Retin-A, which can be obtained only with a doctor's prescription and comes in varying strengths, stronger to clear up acne, milder to exfoliate—peel—aging skin.

In 1976, Almay, a well-respected skin-care line for over forty years, became the first company to sell hypoallergenic skin-care products as a regimen to a mass audience through drugstores everywhere, reinforcing their commitment to the hypoallergenic claim, having successfully contested the Food and Drug Administration's attempt to ban the term on the basis it is "meaningless."

While skin care was slow to be adopted as a normal everyday part of living in this country, it was not the case in Europe and the Far East. Shiseido introduced beneficial skin-caring products in Japan at the end of the last century, a country where skin care has traditionally followed a distinctive progressive pattern from birth.

Last year, Shiseido, *(Continued on page 229)*

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MEDICAL BREAKTHROUGHS

(Continued from page 177)

weapon that is being used in the fight against cancer: recently, several new and potentially highly significant breakthroughs have been reported. First, scientists found that there were many different interferons, and that if one of these substances did not work on a particular cancer, another might. Then, through genetic engineering, it was found that interferons could be "cloned" in large quantities, soon to be mass-produced in the laboratory, in forms that will be 90 percent to 95 percent pure. It will also be cheaper, so that it can be used on a greater number of patients for a longer time, unless some unexpected serious side effects are found in the clinical trials.

Heart Disease

A new drug called cyclosporin A seems to prevent the body's rejection of organ transplants, while not interfering with lymph cells that fight infection and speed wound-healing. (All previous anti-rejection drugs have suppressed the body's normal responses to invading microbes and viruses, and caused many patients who survived surgery to die of infection.) The use of cyclosporin A made possible the first heart-lung transplant last March. The patient was Mary Gohlke, a forty-five-year-old Arizona newspaper executive who suffered from severe pulmonary hypertension in both her lungs which made breathing increasingly difficult, and which also irreparably damaged her heart.

Physicians had held little hope for this woman's survival when Doctors Norman E. Shumway and Bruce A. Reitz of the Stanford University Medical Center removed both the damaged heart and both lungs, and replaced them with the healthy organs of a fifteen-year-old boy who had been killed in a car accident. The next day, the patient was able to breathe on her own. She left the hospital in October, apparently in good health. Her physicians, performing a biopsy on the transplanted heart, found no evidence of rejection.

Other physicians have used the drug successfully in kidney transplants and even in liver and pancreas transplants which, until the availability of this new anti-rejection drug, were usually considered too risky to attempt.

Meanwhile, another category of drugs, the so-called "*calcium blockers*" may revolutionize the treatment of the crushing, disabling chest pains known as *angina pectoris*.

The best-known of the blockers is verapamil, but there are several varieties now in use in Europe, New Zealand, Australia, and Japan. The U.S. Food and Drug Administration in 1981 permitted clinical trials of these medications which may be released for general use in this country soon.

Many physicians feel that the blockers may also prove useful in the treatment of *heart arrhythmias*, the irregular heartbeats which can sometimes be lethal. Apparently they work to reduce the electrical impulses that trigger the heart's action.

Physicians at the Los Angeles Veterans Administration Hospital found that verapamil controlled one sudden and acute type of potentially deadly arrhythmia in 90 percent of all cases.

The calcium blockers might turn out to be beneficial for *high blood pressure*, the leading cause of heart attacks and stroke. According to some researchers, they seem to be at least as effective as many other anti-hypertensive drugs, producing fewer side effects.

Surgery

More and more frequently, we read in the newspapers or see on TV stories about human limbs that have been severed in accidents and that have been re-attached by surgeons; the technique used in these operations is known as "microsurgery." Tiny arteries and nerves have to be reconnected, using new instruments and new techniques that make such operations possible.

Microsurgery is also becoming an important tool of the infertility specialist. It is used to repair the Fallopian tubes of women who have had infections which closed the tubes, or sterilization operations which they want reversed; and male sterilizations are also being reversed, using these techniques, according to Luigi Mastroianni, Jr., M.D., chairman of the Department of Obstetrics and Gynecology at the University of Pennsylvania School of Medicine and one of the world's outstanding experts in the field of human infertility.

Operations are also concluded more quickly, and wound-healing is made easier by new **wound-closing techniques** used by surgeons here and abroad. Some physicians now use a surgical *stapler* to close some incisions. Many physicians feel that closing wounds faster tends to decrease the chances of infection, as well as speeding the recovery of the patient.

In Europe, many surgeons are now using a form of *superglue* to close wounds and to reattach nerves and arteries. A liquid adhesive developed in Austria enables doctors to mend tissue by sticking severed parts back together. The seal results in a smooth surface without the scar tissue left by stitches or staples. This technique has also been used in *bone repair and nerve re-attachment*, making it particularly useful to injured athletes and dancers who apparently have a much better chance to recover full function when the glue, rather than some other method, is used to repair injured joints, muscles, and nerves.

According to Helene Matras, M.D., a surgeon at the University of Vienna who developed the new sealing material, its most important feature is the capacity to *staunch bleeding almost instantly*.

The sealer, which is made from fibrinogen, albumin, and other proteins found in human blood, is not yet available in the United States; but many experts in the field feel that it will be available for clinical trials in this country in the very near future.

Birth Control

Long-acting injectible steroid preparations, particularly the drug Noristerate, seem to have proven themselves to be effective, safe, and acceptable in clinical trials in this country and abroad, according to Louise B. Tyrer, vice president for medical affairs of the Planned Parenthood Federation of America. The injection, which is given once every two months, seems to protect against pregnancy about as effectively as birth-control pills which have to be taken daily, and, scientists hope, with fewer undesirable side effects.

"While still in the experimental stage, *luteal-phase contraception* (after the ovary has released the ovum into the Fallopian tube) seems to hold a good deal of hope for a new and safe form of fertility regulation," Dr. Tyrer said. "By interfering in various ways with the hormones produced during the luteal phase of the menstrual cycle, fertilization and implantation might be prevented."

A new *mechanical method* which would, of course, have no drug-related side effects, is also now in the clinical-research stage. It involves the insertion of a silicone plug into the Fallopian tubes. Researchers consider this method to have the potential for becoming a form of *reversible sterilization*; the same instrument used to implant the plug can remove it should the woman wish to become pregnant.

Neonatology

During the past year, physicians at neonatal intensive-care units, through many varying kinds of advanced technology, have been able to save infants weighing less than two pounds at birth. And now the human *fetus* has become medical science's smallest patient. Thanks to increasing sophistication and the application of prenatal diagnostic techniques, including amniocentesis, ultrasound, and most recently, amniography (an X-ray technique which shows a clear outline of the whole amniotic cavity and the fetus), and fetoscopy (the viewing of the fetus via the insertion of a fetoscope, a probing device containing a light source), it is now possible to detect a wide variety of potentially life-threatening abnormalities while the infant is still in the mother's womb.

Within the past year, it has also become possible, in a few cases, to treat some of these illnesses *in utero*.

At the University of California in San Francisco, physicians performed a successful prenatal operation to manage a potentially life-threatening urethral blockage in a twin fetus. The operation, based on three years of experimental work, was successful. Two healthy babies were born.

At the Medical College of Virginia, physicians drained the collapsed and fluid-filled lung of a fetus just hours before delivery. Again, a healthy infant was delivered. A similar intra-uterine operation was performed at Yale, where physicians *drained excess fluid* from the chest and abdomen of a fetus. At Harvard, a physician removed excess fluid six times from the brain of a fetus still in the mother's womb. The child, who would certainly have died without prenatal intervention, survived despite other medical problems.

In addition to draining fetal fluids, physicians can actually *infuse fluids* into the fetus. This is necessary when there is a severe Rh incompatibility between mother and fetus, causing a condition known as erythroblastosis fetalis. Doctors used to wait until delivery to transfuse blood into the affected child . . . but many of these children did not survive in the womb, or died shortly after birth. Today, some of the most severely affected fetuses, who cannot wait until delivery, are saved by transfusions before birth.

NOTE: *Some of the drugs and procedures mentioned in this article are now available only outside of the U.S.A. Scientists expect that many of the treatments used extensively in Europe during the past year will become available to Americans as soon as the Federal Food and Drug Administration approves their general use. The FDA is notoriously conservative about such approvals, usually requiring months and sometimes years of testing. This caution has saved the American public from such medical disasters as the drug thalidomide, but it also means that we often wait to benefit from medical breakthroughs that are available to patients in other countries.* ▽

corded by the artist-witness—nothing ever happens. One reason we like it so much is that we can count on it never to change; and, in these times, this dependable sameness has become a great comfort. The empty rooms are as silent as a graveyard; the wooden figures as still and stiff as Egyptian statues. It is a petrified world—like a scene frozen instantly in a photograph. In fact, we know that Hopper photographed places that cast a special spell on him.

Like photographs, his compositions are cropped; objects and even people cut by the frame as in a snapshot. Even the way light patterns turn into solid shapes is photographic. Yet Hopper's delicately brushed, soft and sensuous surfaces give his paintings a subliminal allure at odds with his harsh subject matter.

Here is another of Hopper's paradoxes: presumably he depicts the humdrum daily world of ordinary activity, yet nothing changes—although, in reality, only change is constant. Many of Hopper's painting ideas were formed during his initial encounter with the Impressionists on his trip as a young man to Paris. Yet nothing of the ephemeral lively shimmer, the fugitive reflections that denote passing time and bring gaiety and charm to Impressionist landscapes is in evidence in Hopper's stoic vision of a life of limited vistas and equally limited pleasures. One knows without tasting that the food in Hopper's diners is inedible, as one knows without eavesdropping that the conversations at the counters and tables are monosyllabic.

Hopper's is a world of impoverished sensation, where cold people are endlessly turning to the sun for a warmth they cannot find in their surroundings or in each other. It is the ultimate critique of the American Scene, as well as its ultimate acceptance. This sadness could easily have become soap-opera pathos in the hands of a lesser artist. However, beneath the banality is Hopper's secret message: the sun and the sea are good in and of themselves. Architecture is sturdy and well made like his paintings.

If Hopper's world offers few pleasures, it is still stable, civil, honest, dependable, predictable—the America of yesterday when women wore hats and men cravats, when gas pumps had attendants and the shops on Main Street represented local businesses, not giant conglomerates. Unlike so many American artists, who, overcome with rage, painted America with irony, Hopper accepted and did not mock the reality of modest circumstance and cultural deprivation. His distanced objectivity is part of an attitude of contemplation and respect; his epiphany is that ordinary life is not despicable but marvelous. ▽

EDWARD HOPPER

(Continued from page 165)

detachment to stoicism and by its passive acceptance of Being to existentialism. There is something odd and enigmatic in Hopper's winding roads and empty streets—a quality of metaphysical presence that recalls de Chirico's vacant piazzas and receding colonnades.

Hopper's ability to redeem with seriousness and probity the mundane subjects of the American Scene from their banality and to infuse them with content relates him to a writer like Walker Percy, who can make a moment in a golf game reverberate with meaning. By the same token, Hopper's run-down motel rooms, dingy cafeterias, and deserted roadhouses are not just markers on our highways but durable monuments to inner calm. They are constructed with the archetectonic stability one associates with Hopper's paradox: he transforms the tacky realities of the all-night diner, the tourist guest house, the deserted movie theater—those emblems of the great American social indifference, the places where strangers pass strangers without acknowledgment—into shrines of sacred meditation. The implication is that a high order, which is the order of art, can be superimposed on life to give it meaning.

Hopper is not just an artist but a moral teacher. He teaches us not only how to see, but how to love, how to look with love and wonder on the everyday existence of that majority whose lives Thoreau described as filled with "quiet desperation." In many respects, Hopper belongs to the select category of artists who recognize their mission to witness events. He paints, he says with typical Yankee terseness, only "The Fact." From Jacques Callot to Goya to Rauschenberg to Antonioni, history has provided us with a type of artist who prefers to observe than to escape or even to improve on reality. Hopper is such an artist-witness: Self-portraits and photographs of him alike record his typical mute, dumbfounded stare, looking on as if life were a constantly amazing show and he the constantly amazed audience.

Hopper's teacher, Robert Henri, taught his students that art should be based on keen observation. The odd thing about the world Hopper sees, however, is that—opposed to the dramatic historical scenes usually re-

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WOMEN: WHAT'S AHEAD?

(Continued from page 133)

arts does not have to mean less female involvement. As arts organizations attempt to attract financial support, they will want to demonstrate the relevance and social implications of their projects; this may make *more* room for women—we always shine in the realm of relevance.

Q: *What changes have you seen in women's lives and careers—in and out of the arts—in recent years and what's ahead for us?*

A: The paths have been opened—but the thorns are still there. I think it will take two more generations before women won't find tremendous resistance in some areas; but recently, I've been working on international projects, and this has made me realize how much farther along American women are than their counterparts in other countries. Women have to be ready to accept opportunities as they occur, be ready to change. Your career and your life are one and the same. The opportunities are tremendous from here on.

When I entered the television industry, it had to be as an entrepreneur. In 1968, I took my idea for shows that would prove that Puerto Ricans were not all junkies, or prostitutes, or welfare cases to the president of WPIX; and no one asked me if I had ever been on camera. I conceived the shows, wrote and produced them, and appeared in them. I created my own career. Now, there are more normal avenues for women in the TV industry. The Women's Movement has made that difference.

Q: *How have you handled the stress of your several careers and how have they affected the personal side of your life?*

A: Turning your attention to your household can be very relaxing after the stress of problem-solving during the business day. Being from Puerto Rico, I never experienced any guilt about using household help. Housekeepers are people who prefer to earn their living by taking care of the household. You have to have such help when you need it.

I never planned a career. Things just developed; but for a woman to have a career and a family, I say *start early.* Work when your children are tiny, so that they and you will always be used to the idea. Since my daughter, who is now sixteen, was nine months old, I have been working at full-time jobs that had flexible hours, so that if I wanted to be creative at midnight—that was fine. Of course, I have been very difficult to live with. I went through two marriages. I did not handle the tension successfully with my husbands, until I married Paul Hallingby a year and a half ago.

Women have to find out how their work can be fitted into their personal lives. What motivates me now is the feeling that I can't afford *not* to take advantage of the opportunities that are there. I think that women are solving their problems in the workplace. It's almost in reverse of what the big battle used to be: personal problems are the real ones now.

FAYE WATTLETON, *at thirty-eight, is president of the largest private health organization in the U.S., the Planned Parenthood Federation of America. She oversees a yearly budget of approximately $150 million. A registered nurse with a master's degree in maternal and infant health care and a certificate in midwifery from Columbia University, Faye is, today, a leading spokeswoman for women's rights regarding birth control and abortion; she is the mother of Felicia, age six.*

Q: *At this moment in America, we often talk about women's bodies in terms of politics. Is this something unique to us?*

A: Obviously, there is a narrow segment of people in this country who have chosen to politicize women's reproductive function and to involve the state in decisions regarding it. It's not something that is new to America or to world history; it's really a reaction to the movement of women to assert their status and the changing values of our society. It started decades ago, with the initiation of the reproductive freedom and suffrage movements, and it rises out of a sense of insecurity about the uncertainties that these changes represent. There is a sense that social change is occurring, that women are somehow not fulfilling the traditional roles and that we must control that role change as much as possible. Very simply, it's an issue of control. There are many women who are insecure about their changing roles; they are not certain that they can adapt to what is projected as the image of liberation.

The irony is that the focus for control has been pinpointed to perhaps one of the most private aspects of our lives, our decisions about reproduction.

Q: *On the issues of abortion and the proposed human life amendment, are women in large numbers having their feelings heard?*

A: If you look at the polls, it's very clear that Americans will not stand by and see this amendment attached to the Constitution. I think one of the problems here was a perception that because the anti-abortion factions were successful in getting federal funds for abortions for poor women virtually eliminated, there was some receptivity to eliminating abortions for all women. That's an unfortunate misinterpretation, as unfortunate as the silence that we heard when the cutoff of federal funds for poor women occured.

When a country like Italy votes two to one to keep abortion legal, you realize that this is not a uniquely American issue. Women the world over have demonstrated that they want abortion legal; they want it safe, and they recognize that, in developing countries, illegal abortion continues to be the leading cause of maternal deaths.

Q: *Are there changing patterns in American choices of birth control?*

A: We are seeing more people going back to the barrier methods, more people interested in so-called natural family planning. But that change should be kept in perspective. We're not seeing a great shift away from oral contraceptives. There are reasons for women in their later child-bearing years not to use oral contraceptives. But when women weigh the side effects of oral contraception with the prospect of pregnancy, the overwhelming majority continue to choose oral contraception.

Q. *Will this shift produce more unwanted pregnancies?*

A. Certainly, barrier methods are not as reliable as oral contraception: women will indeed be faced with greater contraceptive failure. This is one reason why safe, legal abortion must continue to be available as a back-up.

Q. *Are women taking better care of their health, now?*

A. It varies, but there is definitely a move in the direction of more self-monitoring of our health. Once, we assumed that the responsibility for monitoring our body's functions could be entrusted only to highly trained profession-

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als. Increasingly, we feel that we have to be aware of our health and work to maintain it. The holistic-health concept has had a tremendous impact. We're living longer; if we're to be healthier and not continue to see staggering health-care costs, we will have to take greater responsibility for our health.

Q. *Is the baby-boom generation, now in its childbearing years, having fewer children?*

A. Clearly, childbearing is being postponed, and women who wait simply don't have as many children. I think that we'll see fewer children from the Baby Boom; we may see a bit of a bulge among that group, but not the kind of increase that had been expected. Even those women who do have children early are still having fewer of them. Though they will have more children—and more unwanted children—than those who have successfully postponed their childbearing until later.

SHERREN LEIGH—*an enterprising, good-looking woman who is now president of Leigh Communications, a Chicago firm that arranges Women's Career Conventions with workshops and exhibits that bring together a community's businesses, educational institutions, and women seeking advancement or a new career—got her first job as the communications director for a trade association by answering a Cleveland newspaper want ad in the "men's" section with a letter that concealed her femininity. Ten years later, when she had become senior vice president and creative director of a Chicago advertising agency, she decided to mark her thirty-fifth birthday by starting her own agency.*

Talking with three women friends, Sherren raised the question "Why don't mediocre women have the same job opportunities that mediocre men have enjoyed for years?" Their idea for an association for women in management became, instead, the first Women's Career Convention, in March 1979, introducing women to businesses in Chicago. The two thousand women she expected turned out to be seventeen thousand. "We never knew there were so many qualified women out there." Now, Sherren and her staff of women have put on thirteen conventions in eight cities.

Q: *What is the most important development you've observed in American women?*

A: Women all over the country are building a support system for each other. The "queen bee" syndrome is finished, and we see tremendous energy created at the conventions by women's sharing of information and resources. Eighty percent of all jobs are not advertised; women find them by talking with other women. Each woman realizes she is not alone, that someone else also has her problem and has solved it.

Q: *Are there variations in women's experience in various parts of our country?*

A: Women everywhere are concerned about their happiness, and a top problem is postponing children to concentrate on career. I think they must accept the fact that they cannot be superstars in all areas of their lives. If they want to be successful wives and mothers, it's all right not to be in the top echelons of management. I say, "You don't have to be married to your career. Realize that a job should be a 9:00 to 5:00 experience: just do your best—you can accomplish your career goals—but don't take work problems home with you. You may also need to let some home needs go, use more services. But don't fear the fast track: there's nothing to fear once you recognize that we have value; we shouldn't undersell ourselves.

Today, there are more women role models in business, which makes it easier for women to advance: "If she did it, I can do it." And I think I see more humor in the way women look at themselves now—that's a healthy sign for the future. My feeling is that the 'eighties are going to be an era of opportunity for women: they just have to prioritize.

FELICE SCHWARTZ, *in her role as president of Catalyst, talks at firsthand with America's corporate leaders about women's concerns. A brisk, fast-thinking woman with a warm gleam in her eyes, she conceived the National Scholarship Service and Fund for Negro Students in 1945, while she was still a student at Smith College, and served as its executive director after graduation. Next came management experience as vice president in charge of production for a heavy manufacturing firm.*

Felice founded Catalyst, a national nonprofit organization, in 1962, with the assistance of five women's college presidents to anticipate and identify critical employment issues and create programs and services to meet those needs. Most recently, she established the Catalyst Career and Family Center, whose survey of two-career families and corporations touched on the problems of shared parenting and relocation. Married to Irving L. Schwartz, M.D., distinguished science professor and dean of the Graduate School of Biological Sciences, City University of New York, she has three grown children.

Q: *What is happening to women now in the corporate world?*

A: The corporate world is beginning to move away from a motivation to hire and promote women because of EEOC pressure to a motivation to promote women because of a recognition of them as a valuable resource. I think this transition is already well underway, and although I regret that the Reagan administration has curtailed affirmative-action efforts and lessened EEOC pressures, I do not think that this is going to have a significant effect on women's progress.

Every chief executive officer in the country has seen at least a couple of women in his own company functioning superbly at high levels. He's also started to look for really able women who are not just distinguished but have the expertise he needs to sit on his corporate board.

Another thing I think makes a very big positive difference is that we are now seeing the first generation career women emerge in a tidal wave from graduate programs in business administration, science, engineering, law, intent on success and ready to work for it. And these women are making an enormous impression on the corporate consciousness. I see it talking to CEOs, I see it talking to industrial relations and personnel and human-resource people. I see it in activities that companies are conducting. And they are doing it for only one reason. Money. When companies recruit from and promote from the base of men *and* women, they get more talented people at the top than they do if they just move men up. And they know it.

I do think that the major barrier to women's upward mobility is now their ability to function at their full potential. And this in turn depends on sharing responsibilities between men and women for home and children. The situation requires a very radical change in attitudes and behavior of men and women.

The problem is to put the woman in a position to combine career *(Continued on page 228)*

This brass and crystal lamp is one of our favorites. It's just right in so many places . . . beside the bed to light up the night . . . atop an antique table in the living room . . . as a welcoming light in the entryway. Intricately embellished in the Art Nouveau style, the solid brass base supports a lovely etched crystal shade. A clear glass hurricane chimney lends an extra touch of old world charm. Our lamp stands just 17" high and uses a 60 watt candelabra bulb (not incl.), has an on/off switch and is UL listed. At 35% off, it's a wonderful value—and a wonderful way to discover Spiegel! Just add $3 shipping/handling. Naturally, your satisfaction is guaranteed.
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WOMEN: WHAT'S AHEAD?

(Continued from page 227)

and family as easily as men can combine career and family. We have to establish quality child care that is universally available. This will happen very quickly because the demand for quality child care on the part of working women is suddenly enormous. As a result, the whole image of people who work in homes taking care of children will change, will be upgraded. Such things as a few couples with infants getting together on hiring a former school teacher to take care of their homes is the kind of pattern I think we're going to see.

We learned from the survey we just completed of the top thirteen hundred companies that 19 percent already provide monetary support for child care and 54 percent favor that. And now with the dependent-care provision in the new Economic Recovery Act that enables companies to provide child care as a tax-exempt benefit to its employees, you're going to see a tremendous amount of progress.

Q: *Where does this change in families start.*

A: Well, ideally it comes from the home. My granddaughter has two-career parents. She's going to be raised in a home where the sex roles are really blurred. She's going to be almost free of sex stereotypes and have a deep sense that the individual should do what he wants to do without reference to gender. But we can get at it sooner than her generation if we really concentrate on our college generation. They're coming into an absolute awareness for the first time that both men and women are going to pursue careers. They just don't understand the implications of that clearly enough. And I think we can help them.

Q: *How are two-career families affected by the problem of relocation?*

A: Three-quarters of the companies in our survey were already feeling increased resistence to relocation. It's not a problem of women; it's a problem of men and women.

In the past, single-bread-winner families endured plenty of hardship with all those relocations because the children and the wives were being moved over and over and it caused emotional problems. Now there's the added practical problem of the spouse's career. So companies are already asking: is this relocation really necessary? Jobs are being revised so relocations can be eliminated. Companies are starting to form informal networks with other companies in spots to which they relocate people to help with finding jobs for the spouses.

The bad thing right now is that because men are in fields that pay more, that relocation decision almost invariably has to go in favor of the male. If he's earning $65,000 and she's earning $20,000, there's no question where they're going to go. When that gap narrows and disappears, you're at least going to see that the relocation decisions can be made on the basis of what the two individuals want personally and professionally.

We did a survey of two-career families and found that there is a lot of experimentation with different approaches. There are more portable careers, and there are less portable careers. There are also natural turning points in careers when it's at just the right time, or just the wrong time. There have to be trade-offs. You can't have everything. Those people who put career as absolutely number one in their lives, to make it work, have to marry individuals who are less ambitious or have more portable careers or no careers. Otherwise, couples will just have to be sure they stay in the big cities where there's more choice of jobs.

I'm sure this will also have an effect on the trend we've seen in the past several decades toward industrial decentralization; I think we're going to see a lot of companies start to reverse that, partly to avoid the need for relocation, as often as possible. And companies are going, I suspect, to move towards employing both members of a family so that they can have more control over the opportunities for both spouses. And if a company is resistant to having two members of a family in the same organization—it's hard. The attitudes have to become more open.

—EDITED BY LORRAINE DAVIS
WITH AMY GROSS
AND KATHLEEN MADDEN

DIANE SAWYER

(Continued from page 168)

news, goes back to bed when it's over, and gets up for the day at 1:45 or 2:00 in the morning (it used to be 1:00 o'clock, but "I've slipped a little"); she is at her office at the CBS studios at 2:30. Somehow, in the sliver of time between, she manages ten to fifteen minutes of exercise ("something furious, just to get my heart pounding"), a quick read of *The New York Times* to check for cataclysms, and—on the always-live possibility that she may have to go on camera with an early-breaking cataclysm and no makeup man—a dab of lipstick so "I won't be a complete embarrassment to my friends."

From the time she gets to the studio until the show goes on the air at 7:30 A.M. there are approximately five hours to do the following: (1) read—*The New York Times,* the New York *Daily News, The Wall Street Journal, The Washington Post,* news from the wire services, news from the overseas bureaus, materials she has accumulated on whatever topics will be highlighted that day; (2) meet with the rest of the crew to "stake out the broadcast . . . talk about who is doing what . . . about the flow and some of the language we'll use . . . throw ideas around"; (3) write. Although there are writers who help, "we do the writing for as much of the show as we can possibly do . . . we're like steam engines; we sit down to write and heat up slowly, then faster and faster, and by a quarter of seven there is a buzz of creativity in the newsroom."

In and around this awesomely tight professional schedule is woven—"with great creative finesse"—the kind of pleasantly hectic private life one would expect any young and attractive single woman to live. The only difference is that this life seems to be lived in another time zone. "You might say I am living on Moscow time. My lunch is my dinner, and it is really the only meal I eat . . . the principal source of diversion as well as of nutrition. Then, in the afternoons, I play tennis or squash. I've deliberately ambushed myself so that I don't go home and go to bed."

Neither is it unheard of for Diane Sawyer to go to a dinner party on a weeknight, or to a reception. On those occasions, she will go home around 3:00 in the afternoon, sleep for an hour and a half, get up, get dressed, go out, and come home again at 9:30. She doesn't need too much sleep, nor does she want it—according to morning newscasting mythology, "If you sleep well one night, you won't the next, so you have got to keep yourself poised in this perilous equilibrium, you've got to have an incipient fatigue at all times in the evening. You don't want to be too tired, because then you might sleep too long and not be able to sleep the following night. You have to have just the right amount of fatigue.

"I think that you respond to essentially two things in people: confidence and energy—it's at the heart of everything people call charisma and give other fancy labels to. And when the edge is off either one, you can tell it in person and you can tell it on television. I can see it in myself, and I feel others can see it in me, too . . . a little bit of the edge is gone."

She gets along best on five hours sleep, six at the most. And if she wants to, unless she's on special assignment, she can always catch up on weekends. She rarely does—"weekends are *treasures*"—and what is more fun to catch up with than sleep is everything that can't be squeezed into the rest of the week: movies, plays, parties, concerts, learning New York on foot, crash-shopping, for-pleasure reading (which is not to be confused with froth; on her present list, in order of publication: the Shakespeare plays, *The Guns of August,* a biography of Talleyrand, one of General MacArthur), cooking. "I love to cook . . . it has all the intrigue of chemistry without the dilemmas; there is nothing more magical than making a wonderful sauce and having it turn out right. It is the perfect hobby, in the original sense of diversion . . . it taxes your mind just enough so that it can't linger on your anxieties, yet it is not so exerting that you ever feel your character and self-respect are at stake if something doesn't come through."

Whatever anxieties may beset Diane Sawyer are either well concealed or nonexistent. At this "high" in her life, frustrations are minor—a right word that comes to her at the wrong time: "Suddenly, as I'm dropping off to sleep, it occurs to me that 'insouciance' would have been so much more precise than the three words I did use . . . or I wish I'd asked the question in a slightly different way, so that whoever it was didn't wriggle off the hook."

It may also feel a little strange that she is now not working on several projects at once, which, as she says is her history—certainly it was in that part of it that begins after her childhood in Glasgow, Kentucky, and graduation from Wellesley College. Her first job—which she got by walking in and asking for it—was a reporter for WLKY-TV, in Louisville, Kentucky. In the more than two years she was there, she completed a semester of law studies at the University of Louisville ("while I was learning a lot at the job, I didn't feel it was making me taut in the way I wanted to be taut, so I did law at night as an intellectual supplement"), taught adult classes, worked at a youth center, directed a church choir . . . "I tend to expand to fill the time allotted to me . . . I am sure I will pick up two or three other things soon, just to make sure I am operating right at the margins."

From time to time, Diane Sawyer runs up against the suggestion that, between the schedule she must follow and the schedule she chooses to impose on herself, she may, in fact, be limiting her life . . . somehow cheating herself. "If I am missing something, someone will have to tell me what it is I am missing. I really don't have the sense that there is anything that I can't figure out a way to do if I want to do it. And I have been doing . . . *everything.*" ▽

BEST SKIN CARE EVER

(Continued from page 223)

one of the largest beauty companies in the world introduced here for the first time a product Japanese women swear by to "prevent aging"—the Revitalizing Cream, a water-in-oil emulsion containing many of the sixteen amino acids present in the epidermis. Shiseido's qualified research staff believe this cream's emulsification comes as close to the natural mechanism of skin moisturization as is so far possible to achieve. Again the objective is to *protect* skin by acting both as a buffer against outside elements as well as absorbing and maintaining a high moisture content in skin's upper layers. Shiseido advises its use begin as early as possible.

The skin is remarkably regenerative. Dermatologists and the cosmetics industry have learned that it can take a great deal of abuse and still recover. However, the more "defense" skin has, the better it will look; it has never been easier to attain than it is now. ▽

YOUR HABITS, SKIN

(Continued from page 190)

methods, one can detect changes in both fibroblasts (from the deep collagen layer) and keratinocytes (from the outer layer) in sun-exposed areas of the body which cause them to resemble cells from older individuals." These changes do not disappear. The probable result: skin that's wrinkled, loose, mottled; with a greater risk of developing premalignant or malignant tumors (see page 194).

Studies conducted at Baylor University in Texas, where one group of mice was put into a wind tunnel and exposed to UV light, with a control group under UV light alone, show that wind has an exacerbating effect on sun's damage to skin. This, says dermatologist Laurence H. Miller, M.D., of the National Institutes of Health, "is, in particular, a warning to boaters who are especially susceptible to sun plus wind—the two 'triggering' factors for a case of Herpes simplex on the face. There isn't a better method of preventive skin care than the use of sunscreens over the years."

Habits: food

Does the food we eat affect our skin? "Many people have opinions," says Dr. Gilchrest, "but there is no scientific evidence that average healthy people can change their skin by altering their diet."

Case in point: "Years ago, doctors gave food a bigger role among factors affecting acne than they should have; now that we understand a little bit more of the acne process, we don't emphasize diet changes that strongly," says Dr. Miller. Still, there are foods to avoid, among them: iodine- and bromide-rich foods like shellfish, seaweed, and kelp, which can cause or aggravate acne.

Sleep

Like a well-balanced diet, proper sleep contributes to how you look and feel. A good night's sleep leaves the skin looking rested and refreshed. Not enough, and you wake up with skin that looks dull and doughy, and with dark circles under the eyes. Although doctors don't understand why, fatigue aggravates acne and increases itching; part of the prescribed treatment for eczema includes regular sleep.

Smoking

"There is only the thinnest evidence that smoking affects skin," says Dr. Gilchrest. "A somewhat flawed study done in the '60s suggested that people who smoked got deeper facial wrinkling; but it's never been duplicated. I would hope people stop smoking for reasons other than its effect on their skin."

Exercise

Doctors agree exercise—which has a direct effect internally on the cardiovascular system—has a "spilloff" effect on the skin. Although women runners claim to notice less wrinkling, "there's nothing conclusive," says exercise physiologist Jack Wilmore, Ph.D. "Skin feels tauter; but you notice it more on the face than the body; more in cold weather than in warm." Indirectly, exercise affects skin by mobilizing fat underneath. Less fat and toned muscle may give skin a smoother look, but, adds New York University Medical Center's dermatology department chairman Irwin M. Freedberg, M.D., "It's mainly psychological: exercise makes people feel better; when people feel better, they look better, as well."

Touching

According to Dr. Miller, "Women, in particular, tend to rub their skin during stressful periods; typically, around the neck area; often they are not even conscious of it." This type of manipulation often results in a small rough patch of skin, or, if an area is rubbed frequently, a callus. Leaning your face on your hands also can deposit oil or dirt on the skin and can contribute to breakouts and acne, as can wearing bangs. Altering such habits, say doctors, can dramatically improve breakout-prone skin.

For the best-looking skin, doctors stress balanced living: how you choose to spend your life and how judiciously you care for yourself will be reflected in your body's only visible organ: your skin. "You can't cheat," says Dr. Miller, "then buy an expensive cream and expect it to repair neglected skin." ▽

FASHION INFORMATION

Page 62: Tunic at Bergdorf Goodman; I. Magnin. Earrings, Robert Lee Morris available at Artwear, NYC; Body Sculpture, Boston; Ultimo, Chicago; Charles Gallay, Beverly Hills. **Page 121:** Wool gabardine fabric by Besson. Accessories Yves Saint Laurent. Hanes Hosiery. Shoes, La Marca at La Marca, NYC and Las Vegas. Lancel trunk at Lancel, NYC. **Page 122:** Jacket and skirt, wool gabardine. Earrings, Isaac Manevitz for Ben-Amun. Bergdorf Goodman; Balliet's. Carlos Falchi bag. Henri Bendel. Panty stockings, Round-the-Clock at Macy's, Herald Square. Shoes, La Marca at La Marca, NYC and Las Vegas. **Page 123:** Bracelet, A. Lalan. Gindi, NYC; Handmoor, Chicago. Red leather clutch bag, Chanel. Panty stockings, Round-the-Clock. Shoes, Rossetti at Rossetti, NYC; Lina Lee, Beverly Hills. Lancel tan pullmans at Lancel, NYC. Bottega Veneta wine pullmans at Bottega Veneta, NYC and Beverly Hills. Mark Cross shoulderbag at Mark Cross, NYC. **Page 124:** Earrings, Robert Lee Morris available at Artwear, NYC. Panty stockings, Le Bourget. Ultima Lingerie, NYC; The Chaise Lounge, Los Angeles and Sherman Oaks. Shoes, Walter Steiger. Henri Bendel. **Page 125:** Necklace, Ungaro. Bracelets, Rodolfo Contreras. Koos Van den Akker, NYC. Panty stockings, Evan-Picone. Lord & Taylor. Luggage *above left to right:* Hunting World white bag at Hunting World, NYC. Lancel cosmetic case at Lancel, NYC. Mark Cross pullman *(Continued on page 230)*

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SKIN: WHAT AILS IT

(Continued from page 195)

Acne

Salicylic acid is quite helpful in treating acne, and Albert M. Kligman, M.D., Ph.D., dermatology chief at University of Pennsylvania School of Medicine, believes it should be used more than it is. But he adds that over-the-counter preparations often have too low a concentration of salicylic acid, or combine it with other ingredients such as sulfur, of which he strongly disapproves. Dr. Kligman recommends a solution with 2½ to 5 percent salicylic acid in alcohol, with 15 percent propylene glycol.

Dubious or controversial treatments for acne, according to the medical textbook, *Acne: Morphogenesis and Treatment,* coauthored by Dr. Kligman and Gerd Plewig, professor at the University of Munich, include these: abrasives containing hard aluminum or plastic particles; topical corticosteroids, which carry risk of rebounding into steroid acne; home use of sunlamps—"because home use is most often over use."

Psoriasis

M.D., professor of dermatology at Yale University School of Medicine, heads one of the government-backed clinical trials of PUVA, the effects of which seems to diminish with time and repetition. Dr. Braverman emphasizes that PUVA is treatment for severe cases of psoriasis. Milder cases can safely and effectively be controlled by traditional medical means such as coal-tar medications and ordinary ultraviolet light.

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FASHION INFORMATION

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at Mark Cross, NYC. *Below:* Pullmans, Lancel. At Lancel, NYC. **Page 126:** *Inset above:* Acetate/rayon skirt. Earrings and belt, Chloé. Burlington Hosiery. Shoes, Rossetti. Rosetti, NYC; Meredith Rapp at Stanley Korshak, Chicago. Lina Lee, Beverly Hills. Bag, Carlos Falchi. Bergdorf Goodman. Lancel Luggage at Lancel, NYC. *Inset below:* Wool/angora coat and sweater. Panty stockings, Geoffrey Beene for Bonnie Doon. Shoes, Mario Valentino. Mario Valentino, NYC; Ultimo, Chicago; Bloomingbird's, Aspen. Lancel Luggage at Lancel, NYC. Bag, Redwall. Vittorio Ricci, NYC. **Page 127:** Earrings, Cara Croninger available at Artwear, NYC; Ultimo, Chicago; Wilkes Bashford, San Francisco. Belt, Barry Kieselstein-Cord. Hat by Patricia Underwood. Saks Fifth Avenue. Bag, Carlos Falchi. Bergdorf Goodman. Trimfit panty stockings. Shoes, Mario Valentino. Mario Valentino, NYC; The Star Store, Seattle. Bottega Veneta trunk at Bottega Veneta, NYC and Beverly Hills. **Page 128:** Wool gabardine suit. 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Saks Fifth Avenue, Neiman-Marcus; Bullock's; Nordstrom, San Diego and Costa Mesa. **Page 182:** Earrings, Dennis Higgins. **Page 183:** Silk organza raincoat. Silk blouse fabric by Brossier. Earrings and bracelet Martha Sturdy, Canada. Earrings at Henri Bendel; Saks-Jandel; Holt Renfrew of Canada. Hanes Too! panty stockings. Shoes, Rossetti. Rosetti, NYC; Meredith Rapp at Stanley Korshak, Chicago; Lina Lee, Beverly Hills. **Page 185:** Linen/cotton skirt. Cuffs, Bonwillum Designs. About $75 each. Henri Bendel; Jordan Marsh, Boston. Belt also at Robinson's, California. **Page 186:** Andre Van Pier silk charmeuse blouse about $365. February at Lord & Taylor; The Twenty-Four Collection, Miami; Stanley Korshak, Chicago; Loretta Blum, Dallas. Earrings, Jack Clift. Gindi, NYC; I. Magnin, Chicago; Lotus, San Francisco. **Page 196:** Jogging pants available in black. Earrings, Elizabeth Brzezinski for Whodunnit. Henri Bendel; The Twenty-Four Collection, Miami. Silver Bracelet, Robert Lee Morris available at Artwear, NYC; Wilkes Bashford, San Francisco. Link bracelet, M&J Savitt. Bloomingdale's Cul-de-Sac. To order at The Twenty-Four Collection, Miami. Eagle & Fox belt. Bloomingdale's Cul-de-Sac; Garfinckel's; Ultimo, Chicago; Lou Lattimore. Bag, Il Bisonte for Barbara Bolan. Henri Bendel; Jere Scott at Stanley Korshak, Chicago. **Page 197:** Cuff, Robert Lee Morris available at Artwear, NYC; Body Sculpture, Boston; Charles Gallay, Beverly Hills. Towel, Martex. **Page 198:** Towel, Martex. **Page 199:** Earrings, Elizabeth Brzezinski for Whodunnit. Henri Bendel; The Twenty-Four Collection, Miami. Watch, Timex available wherever Timex is sold. Bracelet, M&J Savitt. Bloomingdale's Cul-de-Sac. Sandals, Beene Bag by Andrew Geller. **Page 200:** Maillot also at Carson Pirie Scott; Pogue's, Cincinnati; Sanger Harris, Dallas; Macy's San Francisco. **Page 201:** *Above left to right:* Earrings, Napier. Rolex watch. . . . Maillot also at Diamonds, Phoenix AZ. Trylon robe. . . . *Below left:* Earrings, Napier. Camera, Tashika Flash. **Page 202:** Pierre Cardin silk dress distributed by Taipan Industries. Also at Chas. A. Stevens. Earrings, Ken Begun. Henri Bendel; I. Magnin. Bracelet, A. Lalan. Gindi, NYC; Opus 204, Seattle WA. Shoes, Joan & David. **Page 203:** Earrings, Marcella Saltz. Bergdorf Goodman; Bullocks Wilshire, Los Angeles. Belt, Krizia Poi. **Page 204-205: 1.** Silk crêpe de Chine dress February at Carina Nucci, NYC; Added Touch, Pittsburgh; Divino, Boston; Bettina DiCapri, Palm Beach and Bal Harbour; Grace Jones, Soledo TX; Capriccio, Scottsdale AZ. Earrings, Thousand Flowers Jewelry. Shoes, Unisa. Saks Fifth Avenue. . . . **2.** Polyester/cotton blouse. Cotton poplin pants. Turnout February at Bloomingdale's; Burdines, Dadeland FL; Robinson's, California; I. Magnin. Earrings, Bonwillum Designs. Belt, Calvin Klein Belts. Shoes, Unisa. Saks Fifth Avenue. . . . **3.** Linen blouse. Turnout at Saks Fifth Avenue; Filene's, Boston; Jacobson's; Joseph Magnin; Eaton's of Canada. Earrings, Ken Begun. Henri Bendel; I. Magnin. Bracelets, M&J Savitt. Bloomingdale's Cul-de-Sac. Guido Pasquali shoes. . . . **4.** Fabric, Derseta of Italy. Jumpsuit at Bonwit Teller, NYC; Garfinckel's; Sara Fredericks, Palm Beach; Claire Pearone, Troy MI; Chas. A. Stevens; Balliet's. Guido Pasquali shoes. . . . **5.** Silk crêpe de Chine tunic and pants at Saks-Jandel; Martha, Palm Beach and Bal Harbour. To order at Bergdorf Goodman. Bracelet, Cara Croninger available at Artwear, NYC. Guido Pasquali shoes. . . . **6.** Emanuel Ungaro Boutiques New York, Palm Beach, Bal Harbour and Houston. Earrings, Jilbari Designs. Bracelets, Henri Bendel. Shoes, Joan and David Too. . . . **7.** Saint Laurent Rive Gauche Manhasset, NY. Belt, Mark Randelle King. Emphatics, Pittsburgh. Shoes, Unisa. Saks Fifth Avenue. . . . **8.** February at Bloomingdale's; Kaufmann's; Lillie Rubin-South & West; Hudson's; Neiman-Marcus; I. Magnin. Earrings, Terrafirma. Bergdorf Goodman. Bracelets, Carol for Eva Graham. Saks Fifth Avenue. Shoes, Unisa. Saks Fifth Avenue. **Page 206:** Dress also at D. H. Holmes, New Orleans LA. Earrings, Isaac Manevitz for Ben-Amun. Bergdorf Goodman. Cara Croninger Cuff, available at Artwear, NYC; Ultimo, Chicago; Wilkes Bashford, San Francisco; Charles Gallay, Beverly Hills. **Page 207:** Polyester/cotton jacket and culotte. Fabric, Sportcloth by Galley & Lord a division of Burlington. Belt, Calderon. Bangles, Robert Lee Morris available at Artwear, NYC; Body Sculpture, Boston; Wilkes Bashford, San Francisco. Trimfit panty stockings. Shoes, La Marca. La Marca, NYC and Las Vegas.

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